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28

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February 1980

Gold of Eldorado Exhibition
Quimbaya Pectoral
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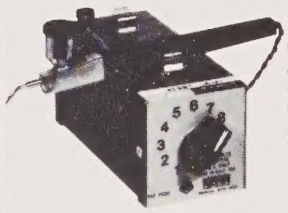

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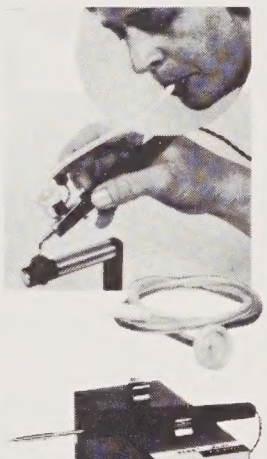

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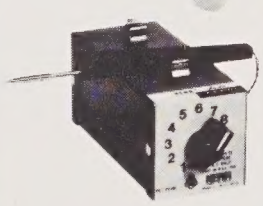

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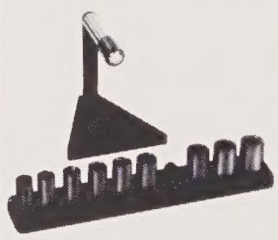

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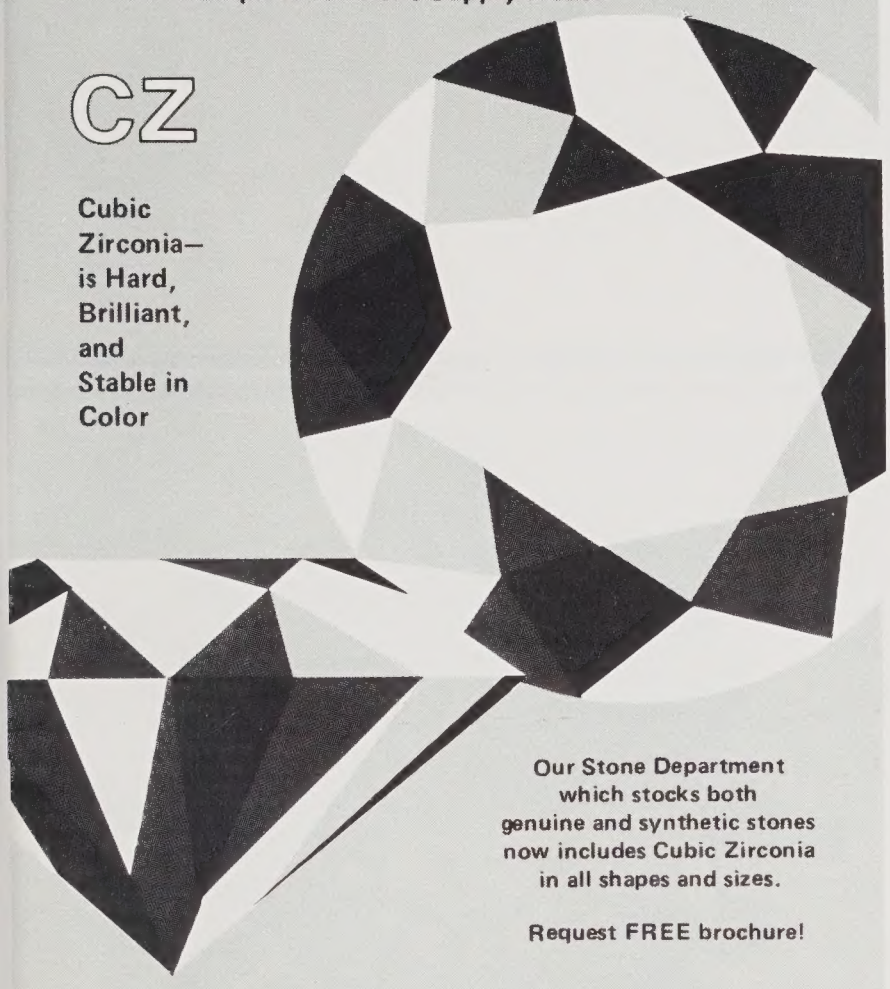

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REVIEWS

CLAY FIBER METAL NATIONAL INVITATIONAL EXHIBITION

by Francis S. Merritt

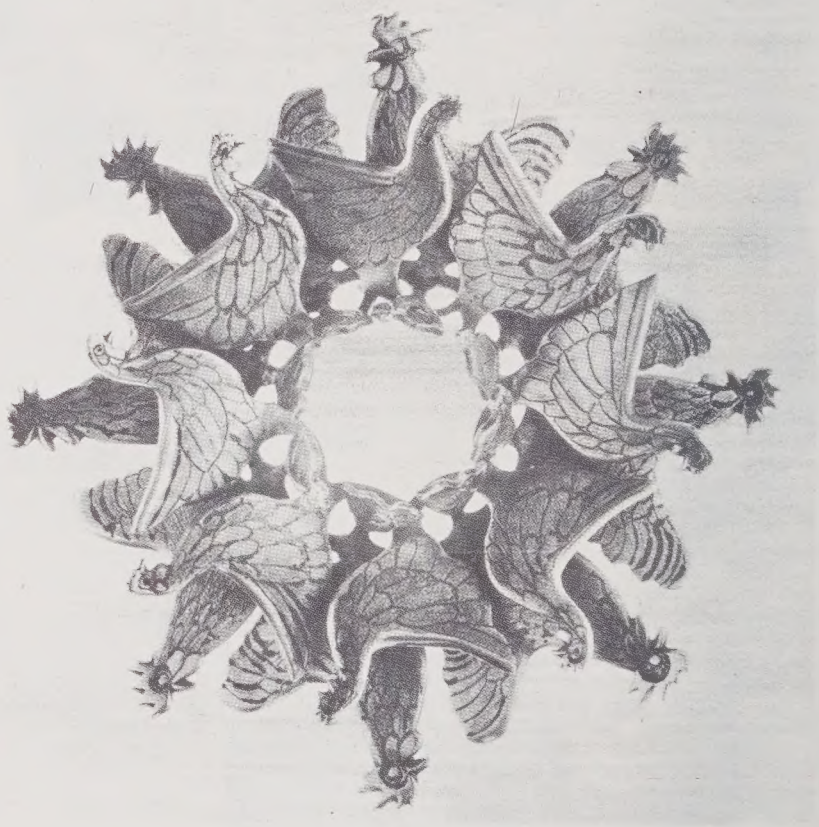
Visiting the show at SMU was like coming on a pleasant surprise and it did give pause for reflection. The contributions of 60 American craft artists (17 in metals) resulted in an impressive array of outstanding work. As may be imagined, the various forms and manifestations produce a brilliant variety of intention and scale in design and a veritable panoply of process and pattern, materials and function to help define parameters by which clay, metal and fiber arts are guided — not to mention proclaiming the everlasting mystery, magic and romance of individual human expression. The personal identity and vitality of 68 different craft artists here collectively spell out the typical character of contemporary craft-art momentus, U.S.A., 1979 — and that is the appropriate focus of this exhibition.

The objects on display seem not to have been produced as anonymous artifacts. They are highly personalized essays where individual statement has been visited heavily upon the form. This collection would reinforce the view that the emblem of Self in craftmaking is the banner under which our generation of potters, jewelers and weavers is scaling the ramparts of the arts. This was a prerogative promoted for a moribund handcraft culture of a few decades ago in America which did bring about a renewal and release in ideas and techniques for a tradition which was all but lost in the machine world. Now it is a commonplace indulgence which serves to keep many handcrafters happily in vogue if not liberating more than a few to genuine excellence. In this presentation at SMU the level of achievement does not lag and we are readily assured that what we are seeing is the standard of the excellent few rather than the idiom of majority.

The Metal-Jewelry submissions for the SMU show offered examples ranging in intent from inspired chutzpah to serious archeological research to technological experiment. Jewelry's rightful function to fantasize, to symbolize, to adorn was well illustrated in this exhibition — as well as its tradition as a demanding discipline.

Stanley Lechtzin's outsized brooch (about 6" long x 4" wide) had the character of a model for a U.F.O. — a tongue of acrylic plastic (which could be transparent cabin for space passengers—denizens—there's even a photo image of one impregnated in the piece) pendant from an articulation of six vertabral segments (could be the accommodation for the power system) and joined below to two volutes at each side (the landing gear). A combination of cast acrylic and electroformed silver-gilt with photo images — one of an extraordinary kind!

Rena Koopman showed a small pin; little pools of mixed gold flattened into a mosaic of random tabs and mounted on a solid backing. The gold surfaces were softened to an exquisite refinement by sandblasting; an irresistable visual enticement, a very sophisticated statement.

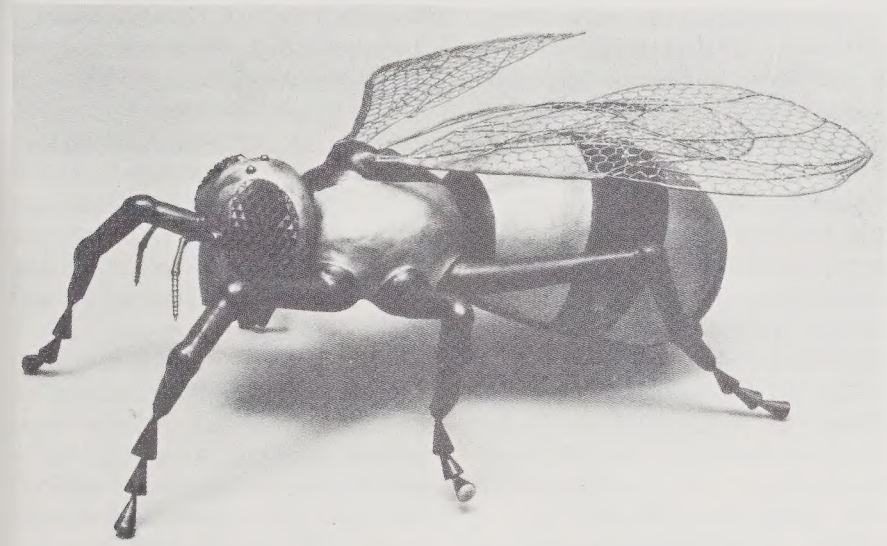


Merry Renk
Plymouth Rocks, pendant, sterling, 14k gold

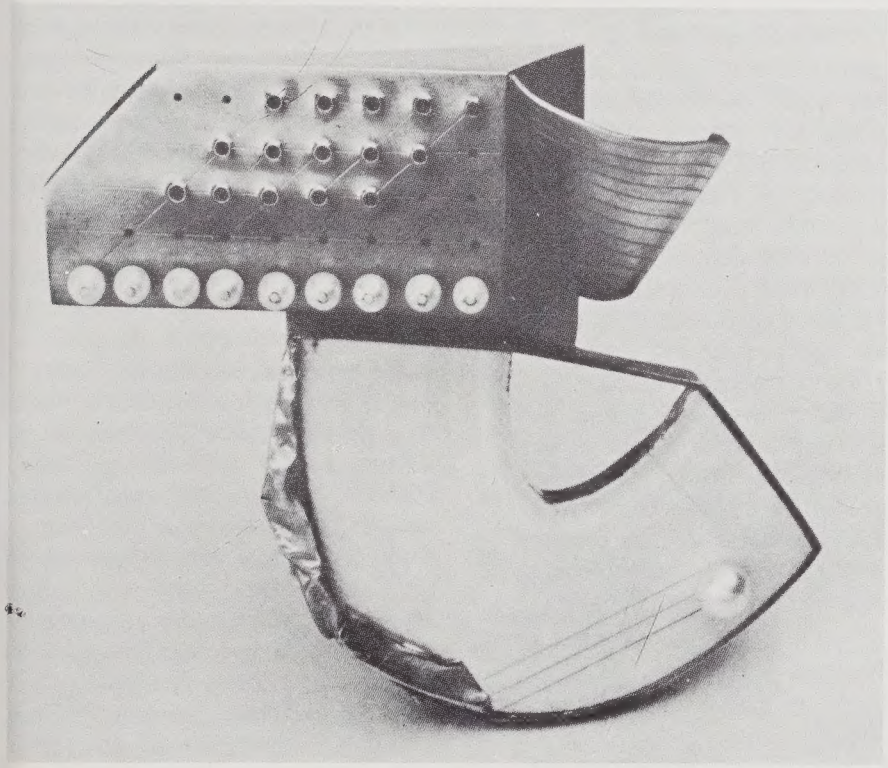
Fine-silver wire with some 18k gold had been knitted into a tubularneck band by Arline Fisch. Essentially a textile process, knitting and knotting techniques had been transposed to metal fabrication to produce a self-supporting structure. This illustration was impressive as an example of matter becoming spirit.

William Harper's practical recipe for two fantastic pins which represented him in the show combined a hetrogenious inventory of materials and techniques. Between the two items there were eleven separate materials identified and almost as many "methods." All this complexity and involvement became integrated in form-idea which was so strong in Harper's work it made the technical stringencies seem to fall by the wayside. It looked like wizardry — the pieces were fetish jewelry.

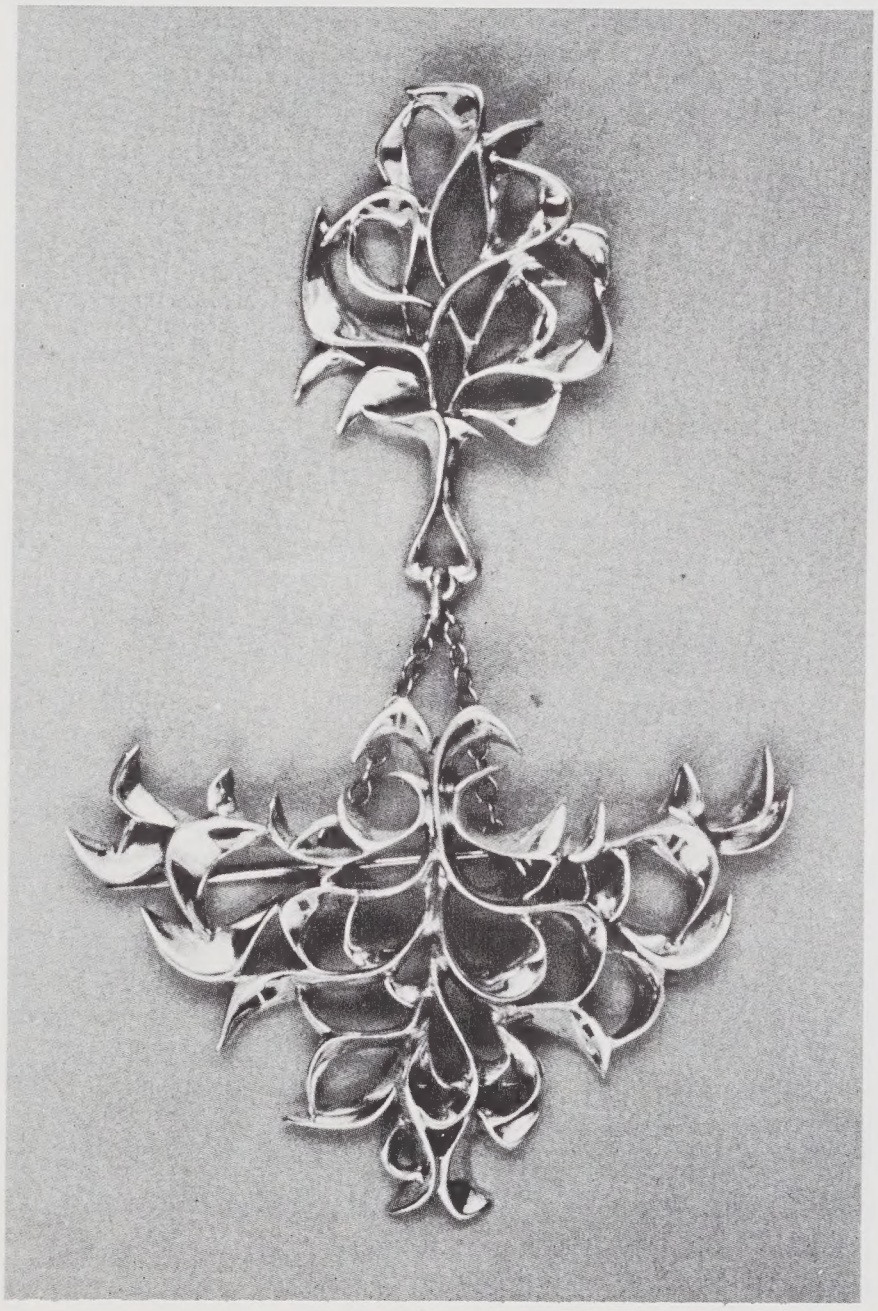
Jewelry's rightful function to fantasize, to symbolize, to adorn — and to demonstrate the metalsmithing tradition as a demanding discipline was brilliantly supported by this exhibition.



C. Fletcher Coddington
Bee, steel, brass, copper



Robert Ebendorf
Pin, silver, gold, pearl, bone

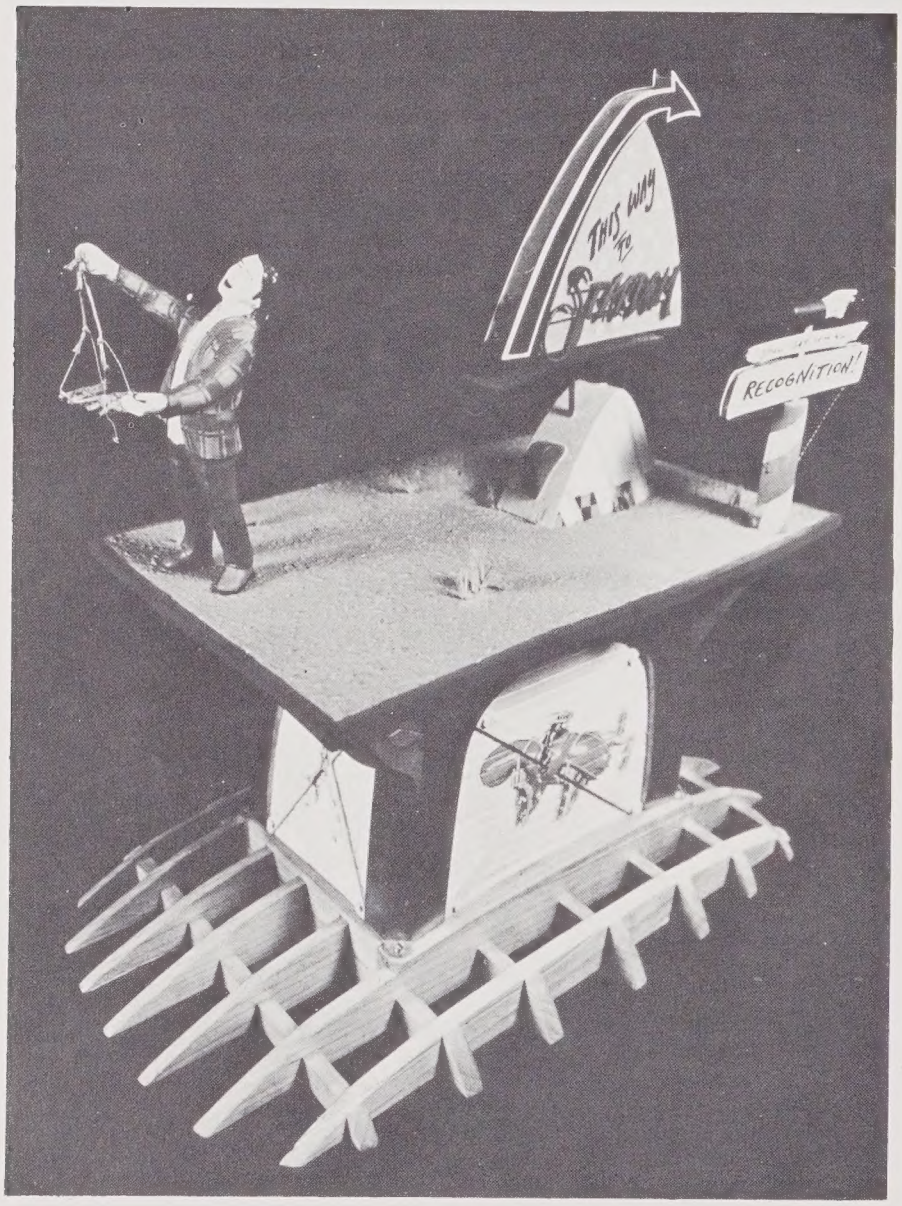


Mark Baldridge
Silverdust pendant, sterling

Francis Merritt is Director Emeritus of Haystack School, Deer Isle, Maine.

BRUCE METCALF: RECENT WORK

by Sharon Church



Bruce Metcalf
"Wayne Turns his Back on Stardom" 1978, metal, wood, plastic, plaster, electric motor, 9½" high

Bruce Metcalf had a show this fall at The Helen Drutt Gallery — it was a most provocative and valuable exhibition. He described a personal, fantastic world through a collection of wall pieces, boxed pins and free standing sculpture which established a framework for communication with the viewer. There was little room for speculation; titles, subtitles, explanatory paragraphs, notebooks and tapes defined various aspects of the artist's intent.

The visual complexity was exciting. Disparate elements or exotic combinations bounded together within the framework of a single piece, titillating the viewer. The richness of materials, such as lacquered rice and noodles, what Metcalf terms his exoticism, was delightful. There existed an element of play in the motorized movement of "Wayne Turns His Back on Stardom." And the pleasure derived from the mere presentation of "A Quiet Place" — a terrarium on stilts with watering can — evoked a childlike response. One was simply fascinated by the objects in the room.

The overwhelmingly appropriate choice of materials (for color, texture, image and subjective impact) leads to a more careful consideration of the work. The geometry of form was exact but softened by curving edges and tapered lines. The recurrence of formal elements throughout the work was more subtle. Triangles, crosses or perhaps arrows appeared in some pieces as flat, painted forms; in others as shallow relief, sometimes further extended into elements of flattened sculpture or deep relief; and then perhaps fully rendered in three dimensions

In all of the work Metcalf prepared a stage on which a figure — either abstract or human — described an activity. The flat surface was painted on two sides of acrylic sheet, allowing the shadow of the image on the top surface to play over the bottom, or a pattern in shallow relief established a rhythmic background for the scenario. As opposed to the drawings, which were vibrant and suggestive, the three dimensional reality of these pieces assumed a frozen-in-motion quality which was cool and haunting. Even the rotating sign spun in a kind of vacuum.

The work compelled one intellectually. The colors (beige, grey, blue, green, purple) were restrained, remote; pattern may be placed on the under side of clear acrylic or behind wooden strips. He created a fantasy space that belonged somewhere between painting and sculpture by compressing the area around an object, flattening full space into something more like high relief. Within this environment the image and story being told established with the viewer yet another level of communication.

The human figure appeared in some of the work, poignantly juxtaposed against the cool, quiet, almost airless space created in each piece. The figure became a point of accessibility in a statement with many levels of interpretation, thus engaging any viewer. It is this kind of universality that Metcalf pursues in a reaction against minimalism, which he finds too simple and uninteresting. He is after a visual attractiveness, a certain humor, and an emotional and philosophical response to his visually complex statement about his search for simplicity of mind.

The work shows a careful perusal of self. Metcalf's cool, dispassionate calm in unfolding each statement with the greatest of care is provocative, seductive and complete.

ORIGINAL CONCEPT, TECHNIQUE DISTINGUISH DE LARGE JEWELRY

by Irene Lagorio

The visual arts and crafts often seem to be little more than an unimaginative repeat of something done before.

Then, rather suddenly in the midst of this censure, comes Edward de Large's impressive exhibition of 60 titanium jewelry pieces at the Concepts Gallery in Carmel.

De Large, a contemporary English jeweler, admits to being influenced by Vasarely, Escher and Victorian perspective books when he devises oxidized and anodized imgages for the flat surface of his brooches, collars and earrings.

But one can hardly accuse him of merely repeating the optical illusions of Escher and Vasarely in his work. Escher and Vasarely are really jumping-off points for innovative developments in De Large's output.

First among those innovations is De Large's use of titanium as a material for jewelry.

Next to consider is the fact that De Large spent part of 1975 in Japan researching the metal coloring and inlay techniques used in that country.

Finally, there is titanium's ability to change color during anodization and oxidation which conditioned the development of specific processes in De Large's jewelry-making techniques.

De Large produced a small collection of titanium jewelry immediately upon his return to England from Japan. The collection was so well received he was encouraged to refine his processes and designs to the extent that he is now recognized as the contemporary jeweler who brought titanium jewelry techniques to an unsurpassed level.

Refined Craftsmanship

In addition to representing an exceedingly refined craftsmanship which involves using stencils, tanks of electrolyte and transformers, De Large's jewelry reflects personal experiences and observations.

The favored design motif in his current exhibition is an irridescent blue-violet geometric form floating above or within a bank of blue-white clouds.

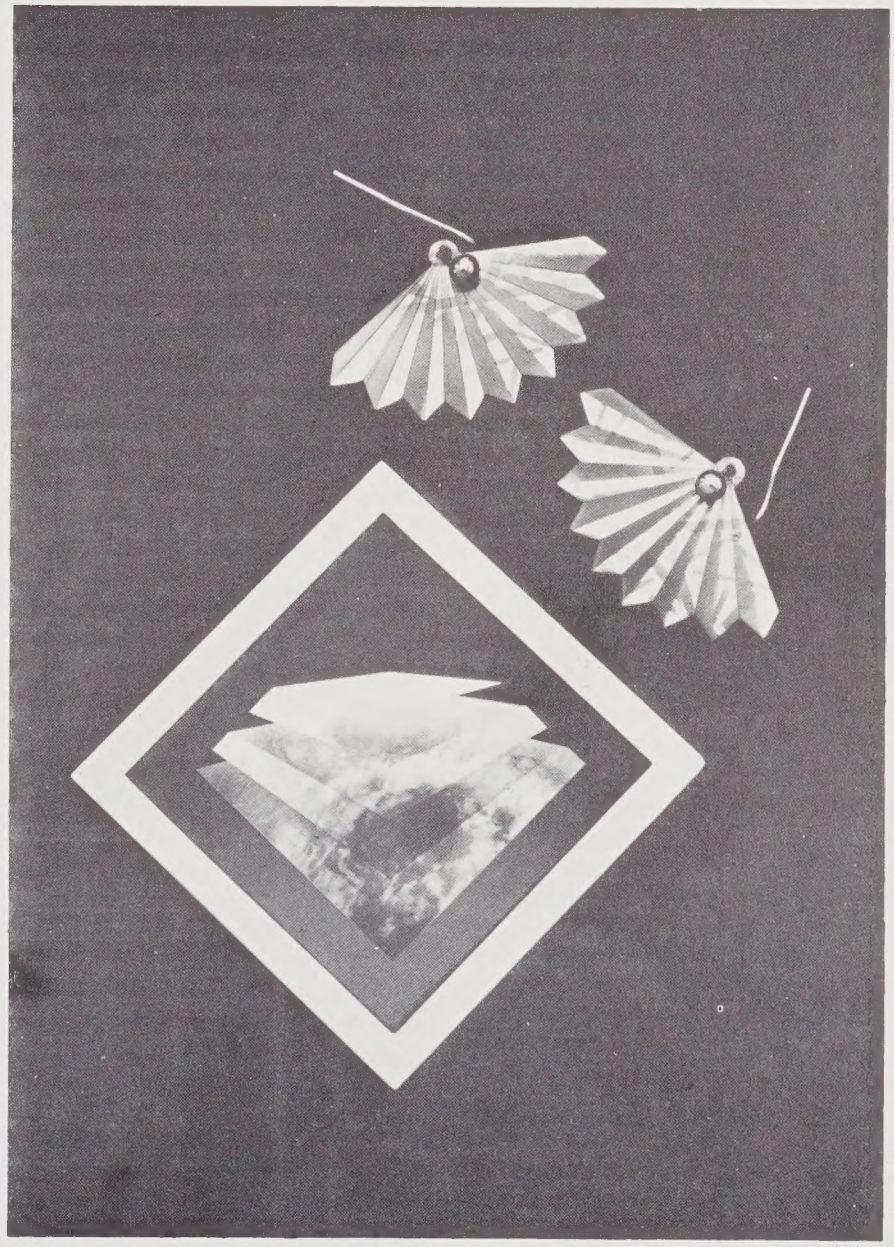
This motif was inspired by the surreal sensation of experiencing atmospheric cloud covers on the long distance flight from England to Japan and back.

But considerably more interesting is the variety of ways in which De Large presents this motif from one work to another with never a repeat.

In some cases, the geometric form is a flat or dimensional shape floating above the cloud cover. In other instances it cuts a depression in the clouds. And in one brooch it functions like a magnet which catches light rays above the clouds and transforms them into a Kokusai wave sweeping over the cloud surface.

Thirty-year-old Edward de Large is currently in the United States on a UK-U.S. Bicentennial Fellowship. If a trip to Japan inspired the images outlined above, one can well imagine what will result after a trip to this country.

It is hoped that the results will be presented at the Concepts Gallery in the not too distant future, for De Large's elegant titanium jewelry is a welcomed catharsis to the unimaginative repeats of past ideas which has settled into much of today's art world.



Edward de-Large
Pin and earrings, silver, titanium

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CONTEMPORARY JEWELRY OF MARK KNIPE

by Jane Kessler

Mark Knipe is a jeweler well-versed in techniques. The thirty-five pieces of jewelry on view at Foree-Johnson Metalsmiths in Chapel Hill, North Carolina, serve as evidence of his extensive technical vocabulary. This extremely diverse collection included cast pieces, fabricated pieces, married metals and mokume pieces, plus endless combinations of these techniques.

Knipe's fascination with contrasting elements came through in every facet of his work. By combining different metals, different techniques and playing opposing forms against one another, Knipe creates work that is consistently complex.

This visual teasing encouraged constant re-evaluation of the pieces. One was compelled to explore each object thoroughly, often in a futile attempt to determine which process or element of design was the starting point.

However, amidst all this complexity, one of the most successfully designed pieces was also the simplest. Knipe's forged, filed and fabricated sterling silver neckpiece was a beautiful example of form following function. This piece was designed to lay across the collarbone and conformed perfectly to the shape of the neck. It not only worked visually, but was well-designed when worn. Its continuous curved line was unbroken as Knipe's ingeniously devised clasp was a segment of the back curve easily removed and replaced.

The hollow-formed sterling pieces displayed were by far the more sculptural. Knipe used this technique to effectively create planar pieces in which the sheets of silver were manipulated to form undulating surfaces. A particularly successful neckpiece incorporated a piece of amethyst crystal, the natural shape of which was abstractly re-stated above it in a hollow-formed silver shape.

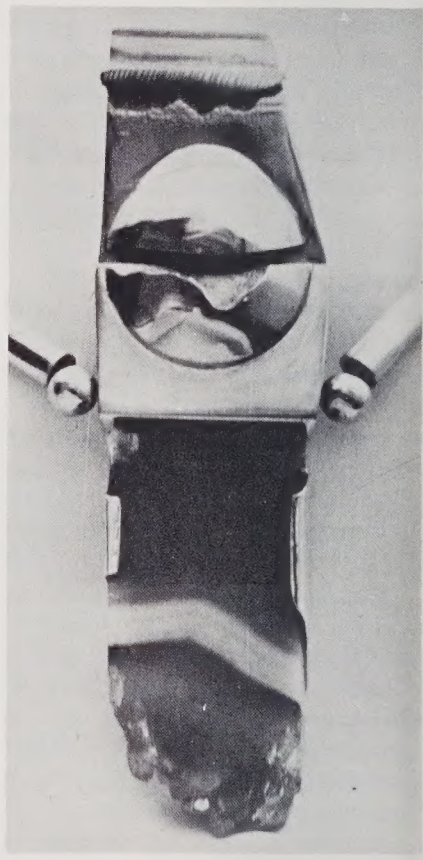
Knipe's pieces are rarely figurative. He is primarily concerned with abstract shapes and the relationship of these shapes to one another. A piece that seemed a departure from this was a somewhat whimsical sterling belt buckle which was a carefully rendered frontal view of a 1935 Cord. The craftsmanship was impeccable. This detailed view was created by laying carefully planned layers of cut-out flat silver on top of one another. A special detail was the license plate engraved on the back side of the buckle. Two other belt buckles, less complex, but still interesting, were side views of a 1935 Studebaker and a 1941 Lincoln Continental. These were fabricated pieces combining copper and silver, and like the Cord buckle, were an unexpected aspect of this exhibition.

Some of Knipe's rings and earrings included mokume and married metal inserts detailing rich patterns of brass, copper and silver. These are for the most part, the smallest and most delicate pieces in the show. Several of the rings revealed on closer appraisal, a concern for the integration of the band into the overall design. The band worked not simply as a base on which to rest the stones or metal inserts, but was an important sculptural element as well.

Mark Knipe is an extremely fine contemporary jeweler. His work with hollow formed pieces and the surprising, sculptural qualities evident even in some of the smallest pieces, leads one to believe he is headed toward even bigger and better accomplishments.

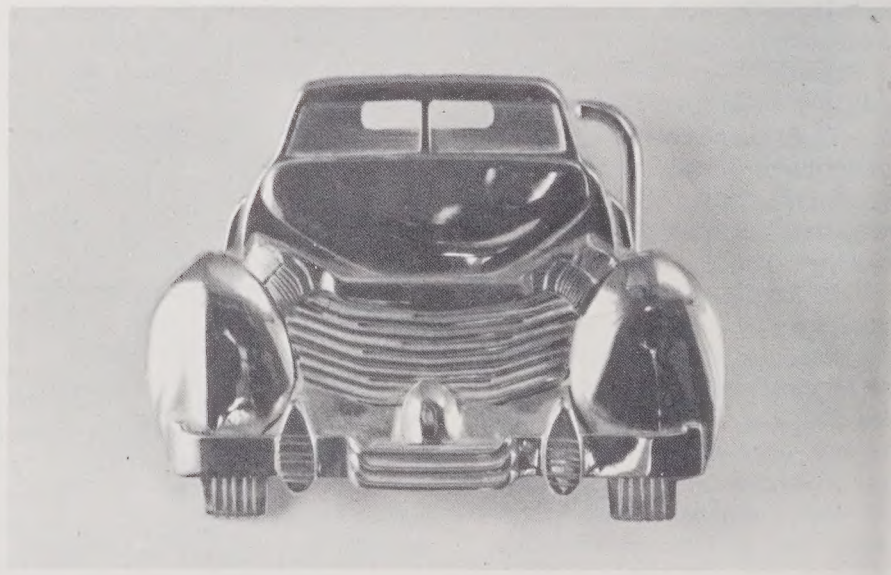
An added bonus of this exhibition was that it was displayed among the works of the professional metalsmiths who permanently display in the Foree-Johnson Metalsmiths Gallery. One could not help but be occasionally distracted by the works of Don Johnson and Don Foree, the owners of the gallery, as well as by the fine pieces created by Vicki Sivec, Lynn McNees and Lee Marraccini.

Jane Kessler is Assistant Curator of Exhibitions, Mint Museum of Art, Charlotte, North Carolina.



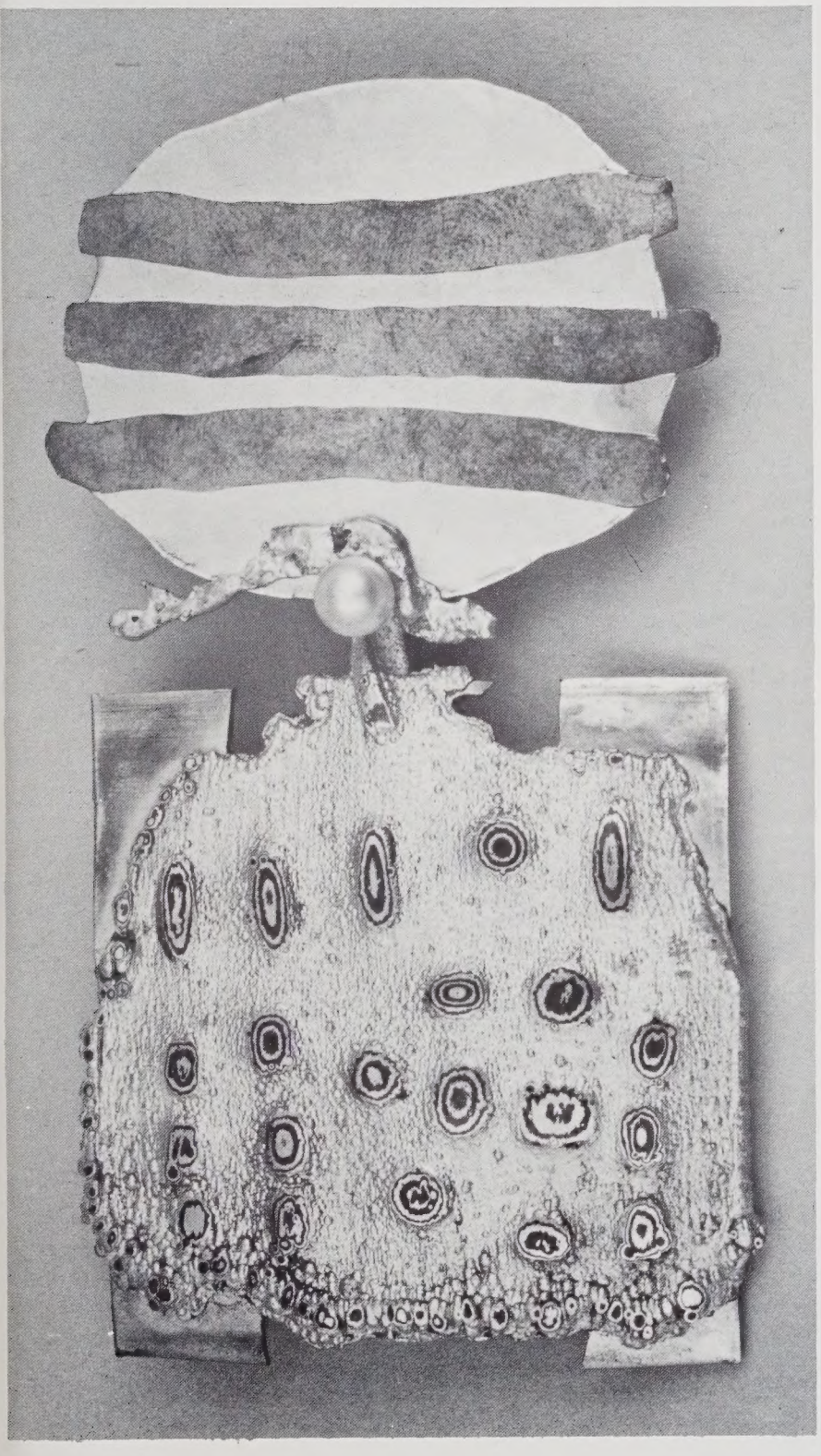
Mark Knipe
Necklace

Mark Knipe
Buckle, sterling, fabricated



RESNIKOFF'S JEWELRY

by Judith Hart Stone
The Oakland Museum, CA



Florence Resnikoff worked for several years as a medical technician before she realized that she was more inclined toward art than science. She immediately enrolled at the nearby Art Institute of Chicago.

As she progressed through the general curriculum, her attention was first caught by enamel work, which in turn led to her prevailing interest in metal work.

The exhibition, "Florence Resnikoff: New Work in Jewelry," displayed necklaces, pendants, pins and bracelets of gold, silver, copper and bronze in the Art Special Gallery Bay Nov. 20 through Jan. 6.

The predominant technique used in creating the pieces in the show was electro-mokume. Resnikoff's innovation on the traditional Japanese art form, mokume (wood grain) gane (metal).

Frequent problems with the solder motivated Resnikoff to experiment—successfully—with electroplating the layers together, and one necklace in the show had the traditional mokume gane juxtaposed with the modern electro-mokume.

Resnikoff points to a National Endowment for the Arts grant, received in 1973, as a major influence in her career since it enabled her to spend a summer thoroughly investigating the properties and techniques of electroforming at the Tyler School of Art in Philadelphia.

Florence Resnikoff
Pin, fine silver, copper, pearl
photo credit: Gary Sinick

On a more recent trip, this time to London's Royal College of Art in 1978, Resnikoff was introduced to another exciting medium she has since incorporated into her work: refractory metals, the same metals used in space technology for their high melting point, which have the unique characteristic of changing colors when subjected to very high electrical current.

"I've been 'playing' with titanium for the past couple of months," she says, "testing to determine what color develops at what voltage." Care must be taken to keep the colors lush, yet not garish.

Other methods the jeweler uses involve the inlay and overlay of different colored metals to create patterns and the use of precious and semi-precious stones.

Are her creations designed solely for exhibition? Most emphatically not. "Jewelry definitely should be wearable," she states, expounding further. "Certain limitations are interesting challenges; asking that jewelry be wearable is not really all that much of a limitation."

"MUD AND METALS"

by Leslie Johns

Edmund Stanley Library
Exhibition Gallery,
Friends University,
Wichita, Kansas
October 1979

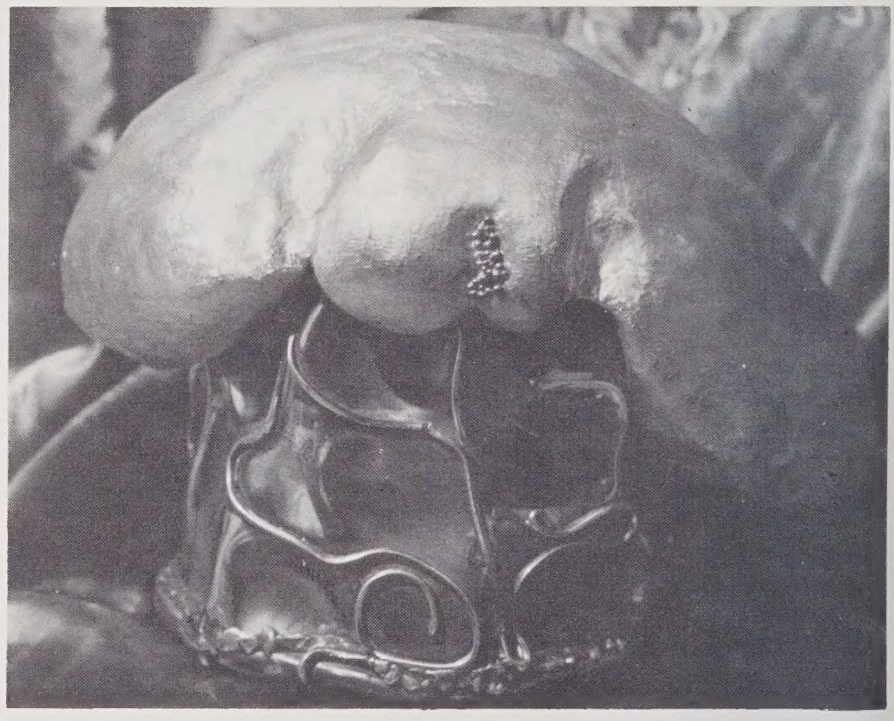
This exhibition was the first combined endeavor by artists, Michael J. Oliver and Glenice Lesley Matthews who recently accepted teaching positions at the university. The collection of fifty-five pieces showed the diversity of the artists' experiences and backgrounds. Many objects were non-functional in concept.

Oliver, an accomplished ceramicist as well as metalsmith, had ceramics, pewter and several pieces of sterling jewelry on display. His pewter was spontaneous and flowing and portrayed a masterly control of this difficult metal. An outstanding piece featured was "Potage Du Jour" a pewter vessel with a voluminous cloud-like lid. The vessel contained a stoneware liner ready to receive the soup. Accompanying the tureen was a pewter ladle reflecting the cloud form with a strong forged handle. Discreet use of copper granules and brass wire added a touch of color to the pewter and reflected the colors of the stoneware interior.

By contrast, Matthews' work was controlled and refined. Her larger forms in sterling and pewter showed her love of nature and the abstract interpretations she derived from that love. Mainly aquatic in feeling, the pieces were named with reference to Greek Mythology. Her recent award winning "Birth of Athena" (hollow formed pewter) was included in the exhibit.

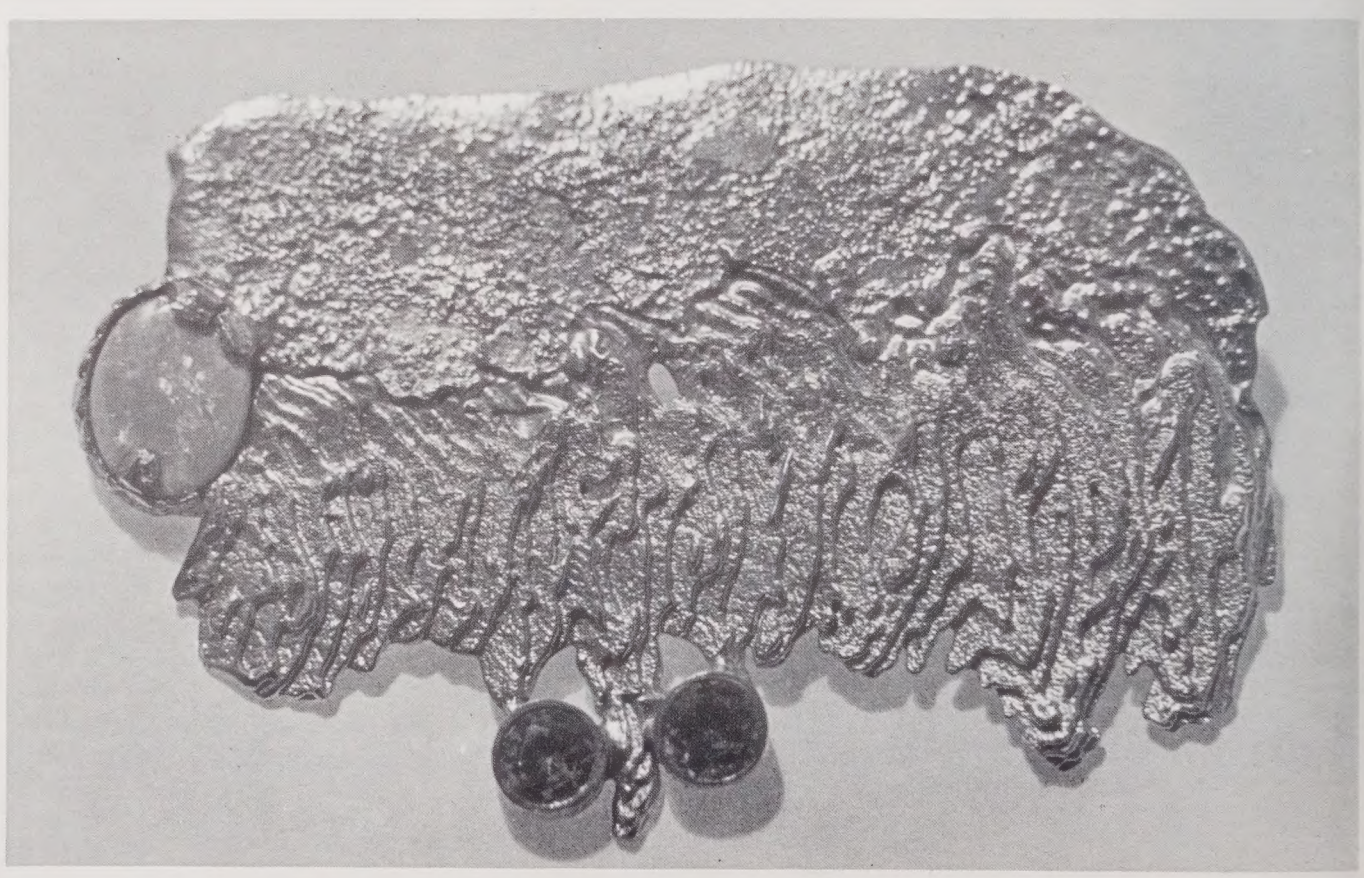
One small pin in 14 karat yellow gold and fine silver titled "Golden Fleece" received considerable attention. The gold was cuttlebone cast, a technique Matthews is well known for, then "married" to the fused silver. The pin was set with an Australian Opal and two blue sapphires. A very wearable pin, aptly named.

This was a refreshing exhibition with a difference. The mud and metals complimented each other, just as each artist complimented the other's artistic pursuits.



Michael Oliver
"Potage du Jour" pewter, brass, copper with cermanic liner, 7" high

Glenice Matthews
"Golden Fleece" 14k gold, fine silver, opal, sapphires, 2" long

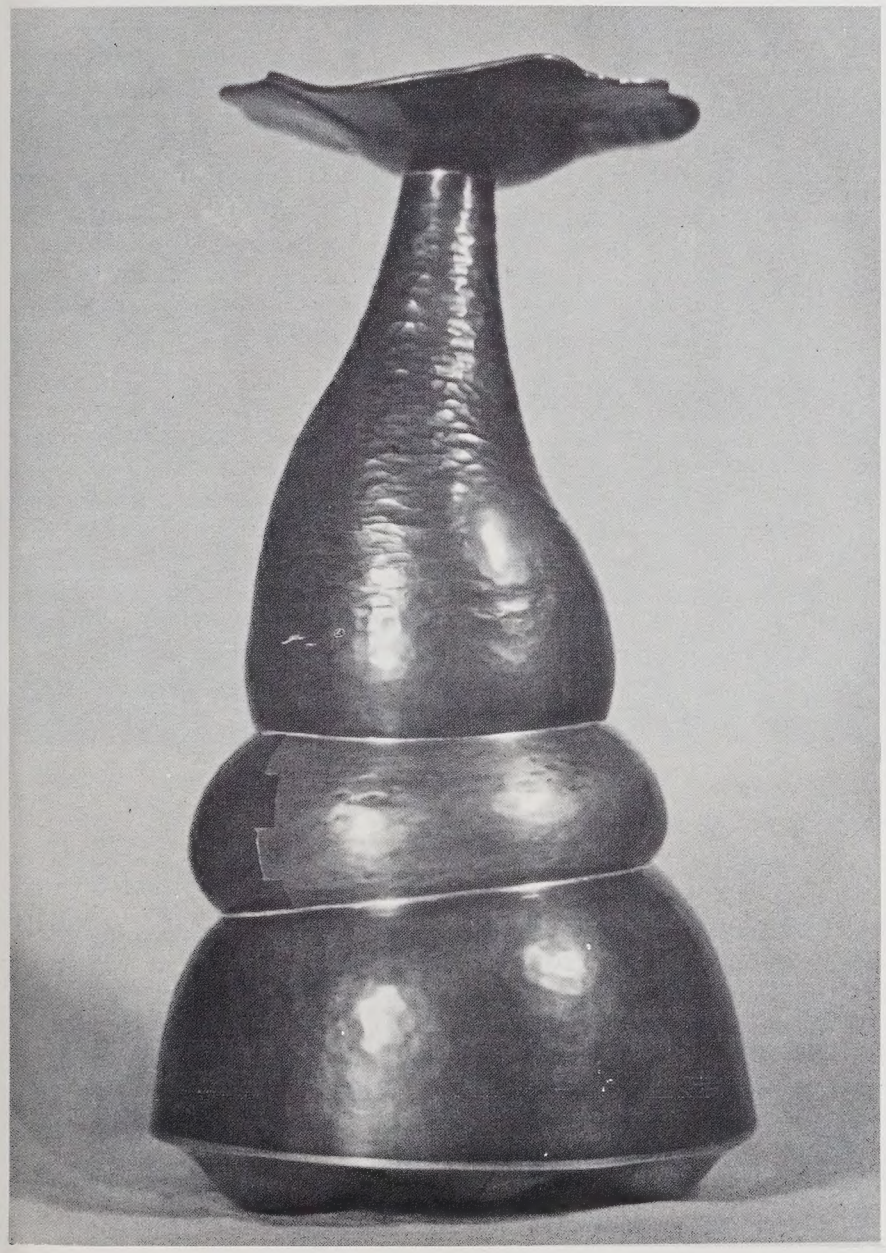


PAUL MERGEN "NEW JEWELRY AND HOLLOWARE"

by Douglas Steakley

Concepts Gallery,
October 5 - November 4, 1979

Paul Mergen's new holloware pieces of copper and bronze offered an exciting and mature extension of his past work. His earlier objects were often straightforward forms, deriving their strength from their understated, original shapes.



The newer pieces are more complex and often rely upon the integration of several elements to make a visual statement. This seems a logical progression for Paul's work, and when it is done successfully the result is an exciting new direction for contemporary American holloware.

The new jewelry pieces were a small portion of the exhibition and not as successful as the holloware. In the past I have always enjoyed Paul's jewelry: the small pins and pendants with intricate piercing, repousee and inlay. The pieces in this show, however, are larger and more cumbersome. Whereas his use of large shapes and hammered textures works well with holloware, it often gives jewelry a crude, primitive look.

Mergen has developed several holloware techniques and he uses them so regularly that they have become a personal vocabulary. Aside from working only in copper, with bronze occasionally added, a variety of hammer marks are always left on the surface of his pieces. These marks create a pleasing texture and sometimes accentuate a curve. Several of the new pieces used a lap seam and the contrasting silver solder line became a design element. The dapped bumps which form feet and decorative elements on the bottom of most pieces, sometimes appear on the lid also. An added collar on edge, often forged from thick sheet, is another motif that Paul has developed and uses effectively. When all of the parts are working together well, one tends to look at his pieces as a single form and then go back and appreciate the individual elements.

Holloware pieces by Paul Mergen are intriguing because they seem so effortless — as though he were born with a hammer in his hand. The techniques that he has developed have given him a solid foundation and the newer pieces reflect his growth.

Paul Mergen
Cannister, copper, brass, 14.2 x 8.6 cm.

Paul Mergen
Vase, copper, brass, bronze, 13 x 24.2 cm.

MARK STANITZ — SURFACE EMBELLISHMENT WORKSHOP

By Judith L. Schwab

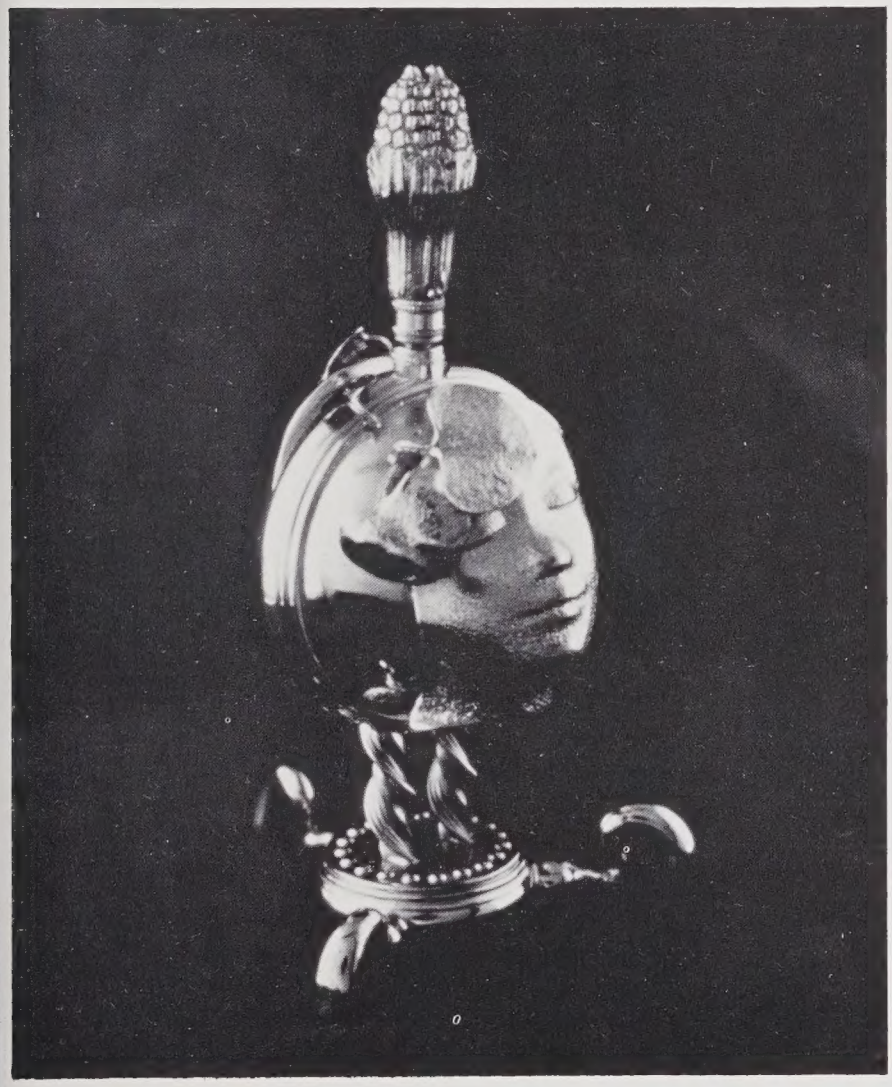
The isolated serenity of the Virginia mountains surrounds the artists of that area with a calm and constant beauty. But, occasionally, it is good to leave the studio and share ideas with others. To this end, the Southwest Virginia Goldsmiths' Guild has formed and for about a year has been meeting and showing slides, demonstrating jewelry techniques, and talking about metal. After exhausting their own resources, the Guild decided to conduct a professional workshop and bring in a guest artist/lecturer. And so, on Friday, October 5, Mark Stanitz arrived at the Yeatts Gallery in Roanoke where the guild members gathered to look at Mark's work, view his slides, listen to his ideas, and discuss jewelry.

On Saturday the workshop was held at Radford University where faculty member, Jerry Krebs made the metals studio available. Mark demonstrated a variety of surface treatments which he categorized as: subtractive (removing metal), passive, and additive (applying metal). The first category included: acid etching, electro-etching, and engine-turning. The second covered: mill work, dry point, electric engraver, traditional engraving, impression, and mill grain. The third covered: fire gilding, applied particle, and pave stone setting.

In expressing his views on technique in metal can be a design asset. As the craftsman explores technique he develops a vocabulary of skills. The greater the number of skills, the greater the variety of combinations available for designing and as he develops his own combinations, a personal style emerges. With this viewpoint and with the skilled use of surface embellishment seen in his work, Mark proved to be an excellent teacher for this workshop. The techniques ranged from the simple to the mysterious. Dry point, using a sharp steel tool to scribe lines into the metal, is certainly simple and available to everyone, but the idea of using it seemed to be hidden under our noses until pointed out. The use of the electric engraver, an inexpensive tool sold in most hardware stores, to create a richly textured surface is another simple technique that seems well worth investigation when we see the results of its use in Mark's work. Fire gilding is the technique with the mystery attached to it. Most of the contemporary books on jewelry technique do not mention it at all. The few that do, describe a lengthy, messy procedure and stress the danger involved. Mark presented an uncomplicated method, explained both the hazards and simple, inexpensive safety precaution to guard against them. Fire gilding suddenly became a new way to achieve an inexpensive, uniquely textured gold surface that is more durable than a plated surface.

The value of the workshop was not just in the demonstration and explanation of techniques. Listening to and talking with an artist as committed to quality as Mark Stanitz, was of equal value. Much of the information imparted was the result of his experience, not only that which comes from repetition of manual work, but also that achieved by thinking through design directions. After studying with Mary Ann Scherr at Kent State, receiving his degree in art, then returning for an advanced art degree, he taught at Penland School of Crafts in Penland, North Carolina. Following the teaching experience he was an artist in residence at Penland. Now, even though he has been away from the academic setting, he continues to set a course of study and investigation for himself. In his talk at the gallery he explained his interest

Mark Stanitz
Pendant, 14k gold, ivory, pearls, opal, 4" long



Mark Stanitz
Perfume Bottle, 14k gold, 2½" high

in the works of Faberge and Lalique and the subsequent effects on his own work. He investigates the work of past masters in order to duplicate the feeling of the work without copying the pieces. In this way he hopes to discover the formula for their success while retaining his own artistic statement, striving to create jewelry that will withstand trends, fashions and time.

The photographs illustrating Mark's work show his interest in the work of the past and his ability to execute the varied and exacting techniques that are available to jewelers through their own heritage of fine craftsmanship.

STONESETTING, A CLASS

by Ann Grundler

Stonesetting can be fun. Especially if it is taught by a well-trained craftsman who comes prepared to class as Alan Revere. Actually I was not too eager to drive to Oakland in the evening to take his class. But he is the only one who teaches stonesetting to any extent in the Bay Area and his class at California College of Arts and Crafts was recommended by many. I thought he was kidding in his brochure with all the settings that were to be practiced in his class.

I was in for a pleasant surprise. The first evening we set a stone in a thin bezel. I realized there were better ways to accomplish this than I had practiced. He proceeded at the right speed to fit my temperament. His instructions were explicit, which led to impressive results. (This explains why his class is taken by people who want to learn. Only one student of 21 took it for credit). He shares knowledge generously; he teaches with enthusiasm and puts a great deal of energy into his brief lectures and demonstrations, as many as three a night. We completed two round bezel settings; fabricated a heavy oval bezel and set it; a square bezel; a tube setting; set a pearl on a twisted square post; grout inlay into a setting we prepared as homework; a prongsetting; a star setting; a setting in which the metal for the prongs is cut from the center before drilling the seat (this was a bonus, not even listed in his brochure); finally the pave setting in the bright cut boxes. In the second week we started practicing engraving, all kinds of neat cuts that could be done with the square and flat engraver, skills that come handy in pave setting.

I would say that at least half of the students make a living in the jewelry field. I had interesting conversations with independent craftsmen and women, retail jewelers, a wholesaler, and a teacher. We exchanged knowledge, tools, magazines (I introduced some to the Goldsmiths Journal). I received good vibes from all sides, and Alan's open ways contributed to the general good atmosphere.

For the $35 material fee every student receives a well prepared kit. It includes most of the settings soldered to small backings as well as a number of other little essentials, from gravers to oil of winter green including a little metal box and cotton, to dope stick and wax with dowel to hold the stones. Alan said, "I learned that I cannot teach if students don't have the right tools and materials."

Having served an apprenticeship in Germany myself, I appreciate the professional level of teaching, instead of the hobby craft approach. With his input, I can see that Alan Revere and his Academy of Goldsmithing will be a name in educating goldsmiths soon beyond the San Francisco Bay area. The course was a most satisfying experience for me.

GOLD OF ELDORADO: THE HERITAGE OF COLUMBIA

by Paula S. Dinneen

Opening on November 13, 1979, at the Museum of Natural History in N. Y. is a show of Columbian gold work spanning some 15 centuries, from 100AD to 1500AD. It is the largest and most comprehensive show of Columbian gold ever exhibited outside Latin America. The show will remain on display in N. Y. until March 18, 1980; traveling to the Field Museum on Natural History, Chicago; California Academy of Arts and Sciences, San Francisco; and New Orleans, during 1980 and 1981.

"Gold of Eldorado" is a show of extraordinary magnitude and breadth. Drawn largely from the Museo del Oro in Bogota, it contains over 500 objects of gold, with over 100 objects in pottery, representing eleven cultural groups in ancient Columbia. It tells a story of a civilization who's technically advanced and aesthetically sophisticated craft places it high among both ancient and modern civilizations.

The title of the show is derived from the legend of El Dorado—"The Guilded One." The story, truth or fable, lured the Spanish Conquisdors of the 1500's inland in an attempt to find golden riches. Fable has it that a ceremony took place on the appointment of a new ruler. His body was covered with a sticky substance and then dusted with powered gold. He was placed on a raft and once out in the Lagoon of Guatavita he made offerings to the demon god by throwing out a pile of gold offerings into the lake. From this legend came the celebrated name, El Dorado, a myth which would occupy men's efforts for two centuries.

The objects on view survived until the 20th century because they were buried underground and escaped the thievery. The work falls into three categories: body adornment, religious offerings, and utilitarian purposes. The majority of the work which remains today is not utilitarian, logically because it was those objects which were on view and therefore the first to end up in Europe's melting pots. However, it is precisely those everyday objects like bowls, flasks, fish hooks, tweezers, lime dippers, and tools that tell us quite succinctly, that gold, as a material had no particular value for these people. The diversity of the objects certainly doesn't indicate that it was used for anything considered special by their society. What it does tell us is that, to these people, an objects 'value,' either to the bearer in the afterlife, or as an offering to an angry god, increased with the genius of an artisan's creation.

Ancient Columbia, unlike other parts of America did not restrict the use of gold to the ruling classes. In fact, evidence indicates that all classes used gold items and were buried with it. The first use of beaten gold is dated in the America's at 2,000BC. Agriculture was becoming a way of life and by 1,000BC man was settling down in small villages at favorable locations. Most scholars agree, metalworking moved from South to North arriving in Columbia about 300BC where it flourished due to abundant supply of this malliable material-gold! The Columbian Indians, because of great geographical

Figure 1
Jaquar pendant from Sinu region
Photo credit: Lee Boltin for American Museum of Natural History

variety, were less centralized than their neighbors, the Aztecs to the north, or the Incas to the south. Individual customs and religious preferences developed along with artifacts of vast contrast.

The Sinu region in the tropical lowlands created lovely musical wind instruments and bells which produced an etheral sound from trees above burial mounds of village chieftains. Indigenous to this region are nose ornaments with simple streamlined plans proving startling contrast to delicate, cast filagree fan-shaped earrings. Part human, part animal "staff heads" summoned supernatural powers of unsurmounted strength. Repoussed breast plates contain jaguar imagery. In fact, the jaguar-cult religion, oldest in America, was incorporated by these people into many artifacts like the pendant in figure 1.

This same jaguar imagery or semi-human personage seems universal in ancient Columbia. A guardian spirit or helper reinforced the duality of a second self. Hallucinatory

Figure 2
Darien pectoral, 8.2 cm. high
Photo credit: Lee Boltin for American Museum of Natural History

snuffs used by shamans to communicate with this spirit provided mystical transformation of men into jaguars and other animals. Shamans often wore pectorals as an affirmation to this unity (figure 2).

The Darien pectorals were at one point considered to have constituted a unique style, but agreement has it now that they hyberdized with many regional styles. Although much variation occurred, there seems to be a definitive human, animal and bird-like imagery, perhaps symbolizing a land-water-air trinity.

Tairona, located to the north on the Caribbean Sea, is a region of mountain dwellers whose culture is considered among the most advanced. Tairona gold work combines the technical mastery of casting with the artisanry of fine detail in both representational and non-representational pieces. There are nose and lip plugs showing a love of ornamental decoration in the delicate balls which complete the spiral appendages (figure 3). Their representational work is stylized and simple, combining human, eagle and bat characteristics.

Musica, a temperate plateau kingdom, gives us metalwork of two categories: jewelry for the living and votives called "tujos" which were offered to the gods. The "tujos" are a distinct contribution to Columbian cast goldwork. The workmanship is primitive and very one-dimensional with details built up with fine wax wires. Believed to have been created by all members of society, tujos' child-like renditions of everyday tasks are elegant and highly direct, giving us tremendous insight to these people. Noteworthy are the elaborate openwork ornaments most often combining human features with a bird-like face.

The Quimbaya Indians in the highlands excelled in extremely realistic imagery and almost classical rendition of the face. Technically, they were also advanced creating highly intricate multi-unit hollow castings. They also created an extraordinary group of helmets, raised or sunk, from tumbaga sheet, and then chased in an outstanding range of form and stylistic treatments.

The Tolima region by contrast gave us a style that is highly simplified yet strong in visual impact. Most notable are the pectorals which depict human forms with elaborate openwork terminating in crescent bases (figure 4).

In Colima in the Pacific lowlands, we find a strong tradition of hammering and embossing. From sheet metal the Indians fashioned ear spools, nose ornaments, elaborate and lime dippers with hollow ornamental tops. Interesting is the manner in which these people chose to work the metal-relying heavily on cold-surface techniques, rolling edges over one another, joining with staples or fashioning jump rings, lacing with thin pliable metal strips.

Technologically, these people used every available technique known to modern man, except electroplating. Their main material was a copper-gold alloy known to them as "tumbaga," although pure gold was also used. Silver, found in most archeological specimens was not added deliberately but rather found naturally in the gold. As one walks through the exhibit the subtle variations in the golds is dazzling to the eye. What these people were using was no lucky accident. The 20/80 copper-gold alloy they used provided them with a metal which melted at a lower temperature while providing them with a material that was harder than either of its constitutents. The oldest pieces were simply hammered and annealed.

In regions where gold was more plentiful they developed great skill in hammering and raising sheets. Hammers and anvils were fashioned out of hard, fine grained stone. Clay crucibles were discarded for a charcoal counterpart producing a reducing atmosphere and a denser ingot. Solders were

developed; however, more popular was the diffusion bonding process which resulted in molecular interchange at the point of fusion — a technique virtually lost until it was discovered in Europe some 50 years ago.

Sophisticated methods of casting were developed. Simple open molds of terra cotta or stone were used in casting tools. Segmented molds were made for hollow-core casting. Upon observing the nose ornaments of the Sinu region we immediately realize that these people also perfected a technology for making extruded wax wires, blended from bees wax, to fashion these delicate pieces described today as "false filagree" because of their finess of detail. Musica goldsmiths perfected methods for mass production employing the aid of carved stone matrixes. This would enable the jeweler to paint wax over the raised surface producing identical pieces in a simple operation.

Depeletion gilding was often used resulting in a relatively pure gold which would remain on the surface hiding the tumbaga core. This technique, frequently used today, involved an acid solution, most probably an extract of the Oxalis plant (still used today in Equador) which removed the copper oxide leaving a superficial surface of pure gold. Often only parts were done, leaving a multi-metal impression. Finally, burnishing was done with fine sand and a tool of bamboo or antler.

Perhaps, one of the most remarkable things about the development of ancient American civilizations, and likewise their works of art, is their independent development. In contrast, all European and Asian civilizations developed in contact with each other. Ideas, inventions, knowledge and goods circulated among them for thousands of years.

"Gold of Eldorado" is the work of a people who had not invented the wheel, had no written language or monetary system and left none of the architectural monuments of their neighbors. It is about a people who created quietly and with fervor. These peoples' craft remains a powerful image-maker expressing to us the inner fears and idealogies of a culture who created prolifically.

Figure 3 *Tairona nose ornament, cast gold*
Photo credit: Lee Boltin for American Museum of Natural History

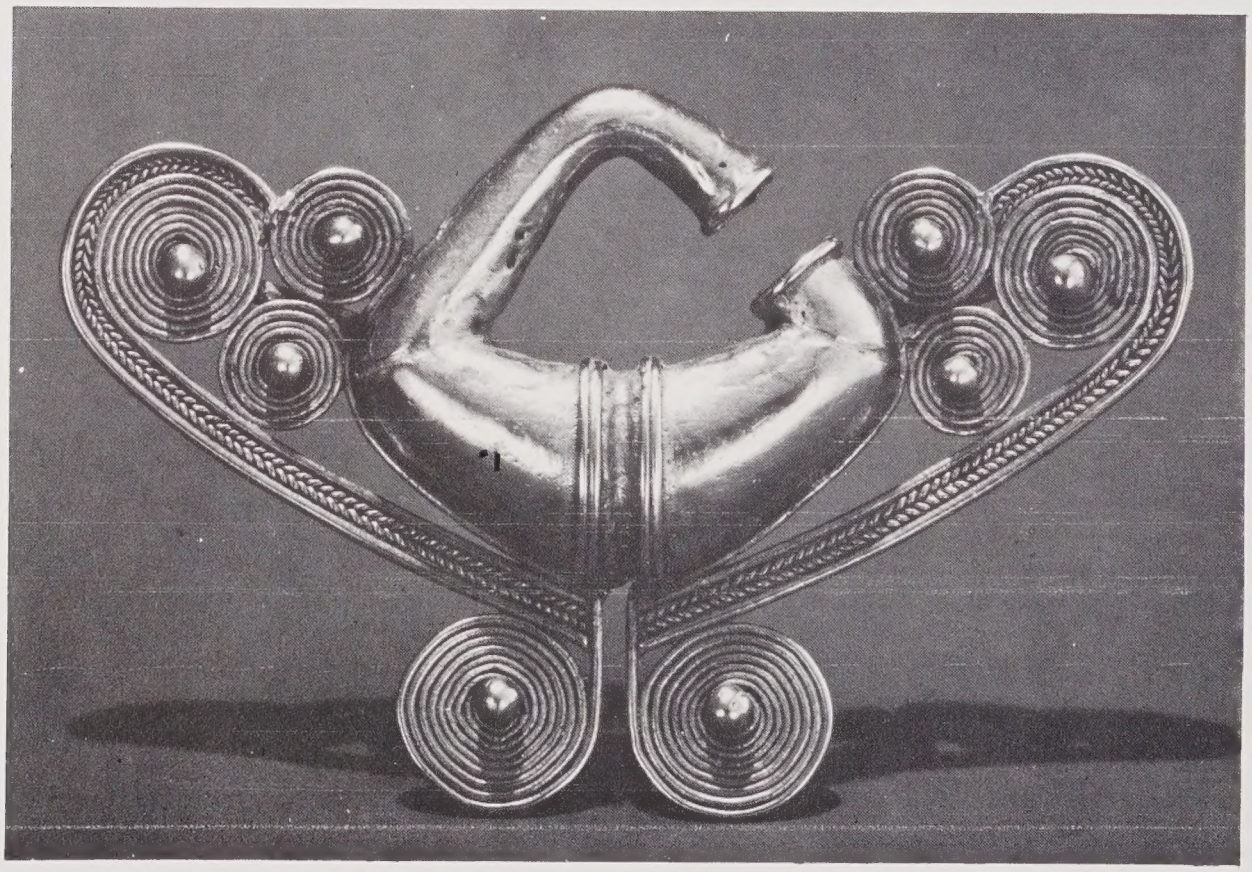
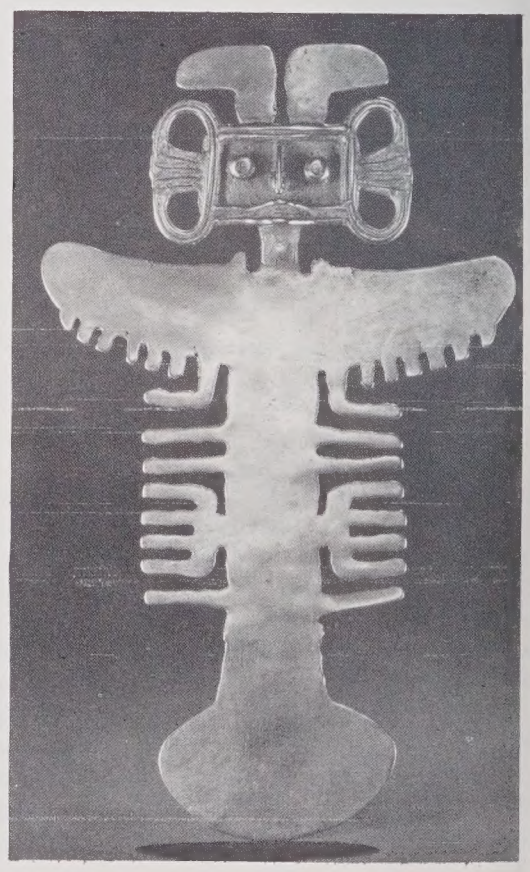


Figure 4
Tolima pectoral



UPCOMING EVENTS

WORKSHOPS

Anthony Lent is offering Stone setting/mounting workshops to universities, art schools or groups of interested craftsmen. Will cover carved settings, bezels, gypsy, prong, bead, pave, and the necessary metal preparations. For details, write or call: Anthony Lent, 7423 Mountain Ave., Melrose Park, PA 19126, (215) 635-1390.

The Illinois State University Art Department's Craft Area will be sponsoring its Eighth Biennial Craft Workshop and Exhibition in March, 1980. The exhibition, featuring David LaPlantz, Heikki Seppa and Lynda Watson in metals, will be held in the Center for the Visual Arts Gallery at ISU from March 18 to April 13. Albert Paley will conduct a workshop in forging on March 27 - 29. Workshops in clay, fiber and glass will be held concurrently. For further information contact Debra Lynn Gold, Art Department, Illinois State University, Normal, IL 61761.

The University of Michigan offers two summer workshops—conducted by Frank Truly on Blacksmithing (July 16 - Aug. 5, 1980) and conducted by Hiroko State Pijanowski on Mokume-Gane (Aug. 6 - Aug. 19). The course will be credit or non-credit, limited to 20 participants each. For further information write to: School of Art, University of Michigan, 2000 Bonisteel Blvd., Ann Arbor, MI 48109.

SWEST ANNOUNCES 17th ANNUAL JEWELRY CASTING WORKSHOP

Plans have been completed for the 1980 Jewelry Casting Workshop to be presented by Swest, Inc. The Dallas, based firm has hosted up to 500 people from all over the U. S. as well as foreign countries every year for the past 16 years. The annual event is a two-day series of lectures and demonstrations held in Dallas, Texas which features many well-known experts in the industry using the latest equipment and techniques.

The workshop, which opens at 8:00 a.m., Saturday, March 22, and continues through 2:00 p.m., Sunday, will provide methods and techniques covering jewelry casting and related processes. The continuous sessions format enables the beginner, advanced or industrial caster to schedule his time in the areas of greatest interest. Special seminars will be provided for those interested in production casting. Registration will be on a first-come, first-served basis.

"This year," continued Mr. Weaver, "we are extremely proud to announce that Peter Gainsbury, Director of Research of the Worshipful Company of Goldsmiths of London will be guest lecturer." The world-renowned Mr. Gainsbury will discuss "The Metallurgy of Casting" and "European Jewelry Manufacturing Techniques."

One graduate credit hour in Art Education is available for attendees of the workshop and special seminar. This credit is available not only to teachers but to anyone interested in seeking graduate credit. Further information is given in registration form.

The workshop registration fee of $50.00 per person covers admission to all sessions, a procedures outline workbook for taking notes, transportation between the workshop and the Swest Offices, lunch on Saturday and dinner on Saturday night. A no-host cocktail hour will precede the dinner.

For complete details and registration form, contact Workshop Chairperson, Swest, Inc., 10803 Composite Drive, Dallas, Texas 75220, phone (214) 350-4011.

ROUND-THE-WORLD CRAFTS TOUR TO VISIT CHINA IN SUMMER 1980

A "Round-the-World Crafts Tour," including a rare opportunity to spend 16 days in the People's Republic of China, will leave from New York on July 22 and return about four weeks later. Stops are scheduled in Frankfurt, Paris, Cairo, Karachi, Peking (and other cities in China), Tokyo, Hawaii, and the U. S. west coast. Eight days will be spent in Europe, allowing tour participants who plan to attend the World Crafts Council Assembly to go to Vienna. Others can follow individual itineraries.

The trip is being organized by Michael Scott, Editor of "The Crafts Report," who took a similar group to China in 1978. Cities to be visited in China this year include Peking, Shanghai, Wuhsi, Soochow, Nanking, and Tientsin. The emphasis will be on visits to craft factories and institutions, but the tour also includes "tourist sights" such as the Great Wall, the Ming Tombs, the Forbidden City, and other attractions.

The tour cost is $3385, including the entire round-the-world fare and all expenses inside China. Not included are land costs in Europe which will depend on individual itineraries.

Members of the tour group can start their trip at any point in the United States served by Northwest Airlines without paying an additional fare to New York. The round-the-world fare also allows tour members to spend some time elsewhere in the United States, e. g. in New York on the way out or in California on the way home.

Details and application forms are available by sending a stamped, self-addressed business size envelope to Michael Scott, 3632 Ashworth North, Seattle, WA 98103.

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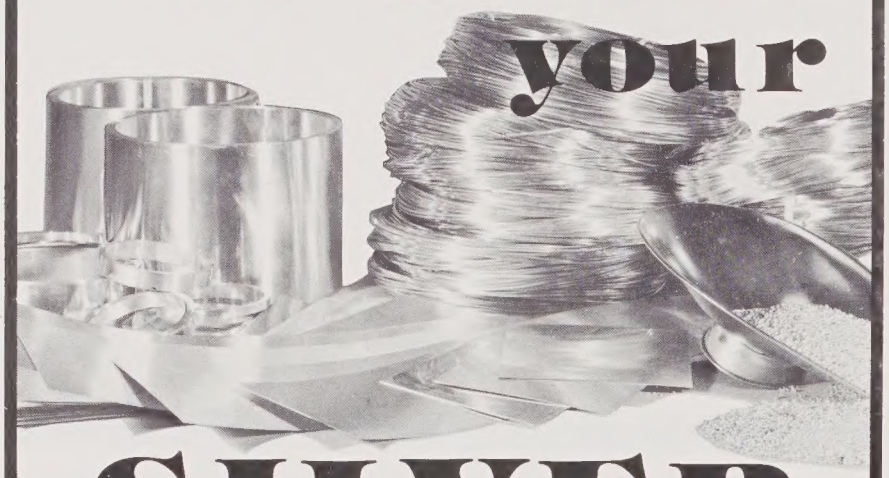

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EXHIBITIONS

Dallas, TX "The First Annual Dallas Craft Market" open to trade April 10 - 11, 1980, open to public April 12 - 13, 1980, Market Hall in the Dallas Market Center.

Cambridge, MA "Linda MacNeil - Glass Jewelry," April 20 - May 12, Ten Arrow Gallery.

Worchester, MA "It's About Time" February 2 - March 15, 1980, Worchester Craft Center Gallery.

Washington, DC "George Jensen Silversmithy: 77 Artists, 75 Years" January 11 - July 6, Renwick Gallery.

St. Louis, MO "Dyed Fiber & Metal Art" Jewelry by Joe Spoon, March 2 - April 2, 1980, Craft Alliance Gallery.

Worcester, MA "10th Annual Worcester Craft Center Fair" May 16 - 18, 1980, Worcester Craft Center.

Marietta, OH "13th Annual Painting and Sculpture Exhibition" April 5 - May 11, 1980, Grover M. Herman Fine Arts Center, Marietta College.

New York City "Titanium Exhibition" March 1980, held at Artwear.

Carmel, CA "New Jewelry and Holloware by Helen Shirk" April 11 - May 16, 1980, Concepts Gallery.

Tucson, AZ, Tucson Museum of Art Features Silver, Gold and Glass, Jan. 19 - Mar. 9, 1980.

Normal, IL "8th Biennial Craft Exhibition" featuring metals artists David LaPlantz, Heikki Seppa and Lynda Watson. March 18 - April 13, Visual Arts Center, Illinois State University.

Philadelphia, PA "Philadelphia College of Art Graduates" March 9 - April 5, 1980, Sign of the Swan Gallery.

"Silver in American Life," Carter Museum, Ft. Worth, TX, Feb. 8 - April 13, 1980, Milwaukee Art Center, Milwaukee, WI, May 16 - June 20, 1980, Virginia Museum, Richmond, VA, Sept. 19 - Oct. 19, 1980.

New Haven, CT "Eleventh Annual Christmas Exhibit & Sale" Nov. 9 - Dec. 23, 80 Audubon Street.

The following exhibits will be held at Concepts in Carmel, CA: Helen Shirk — April 14 - May 4, 1980; Lynda LaRoche and David Rodgers — May 30 - June 29, 1980; Wendy Ramshaw and David Watkins — Oct. 10 - Nov. 16.

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METAL AND CLAY CONFERENCE

The Technical Innovations in Metal & Clay Conference is being offered by Rhode Island College with support from the National Endowment for the Arts at the Rhode Island College Art Center March 20 - 23, 1980.

This will be held in conjunction with an Exhibition in Bannister Gallery, February 28 - March 23, focusing on Technical Innovation. These two events will be most effective in synthesizing the use of renewable resources and more efficient production methods within the respective traditions of these two important craft areas. The synthesis of these approaches should result in the development of new and original craft work which would otherwise not have come into existence.

Workshops will occur on March 20 and 21. Tim McCreight will conduct dye-forming processes in Metal and Gerry Williams will conduct Kiln Building and Wet Firing Clay.

Demonstrations will occur on March 22. Curtus LaFollette will demonstrate alternate dyeforming techniques and Harriet Brisson will demonstrate firing kilns with alternative energy sources.

Panel discussions will occur on March 23, featuring several craftsworkers in day and metal discussing their work. Slides of work and processes will be shown.

Subscription to the entire conference is $75.00 in advance or $85.00 at the time of the conference. Subscription to the demonstration and panel is $10.00.

The two day workshops on March 20 and 21 with Tim McCreight and Gerry Williams will be restricted to 20 participants.

For additional information and registration forms, contact: Art Department, Rhode Island College, 600 Mount Pleasant Avenue, Providence, RI 02908, (401) 456-8054.

Tim McCreight
Copper canteen
"Metal and Clay" Conference Exhibition

CONFERENCES

March 20 - 22, 1980, SNAG Conference, Tucson, AZ. Write: Michael Croft, University of Arizona, Tucson, AZ 85721.

May 20, 1980, Jewelry — Metalsmithing European Tour. Paris, Idar-Oberstein, Pforzheim, Copenhagen, London. For preliminary itinerary, write: Frances Pickens, 1471 Kalaeipohaku St., Honolulu, HI 96816.

July 27 - August 1, 1980. 9th International World Crafts Conferences, Vienna, Austria. Program will address the issue of "Crafts Tomorrow." Invitations have already been sent and application deadline past. However, openings may possibly exist. Call Conference Secretariat in Vienna at: Tel 42 13 52, 43 41 00.

CONNECTICUT CRAFTS COUNCIL CONFERENCE

The Second Connecticut Crafts Conference will be held at Wesleyan University on March 14 and 15, 1980. In response to requests by craftsmen who attended the 1979 Conference, the upcoming program, open to all Connecticut Craftsmen, will include technical concerns by media, the aesthetics of crafts, marketing considerations as well as an opportunity for getting to know craftsmen in Connecticut. The Second Connecticut Crafts Conference is jointly sponsored by the Connecticut Commission on the Arts and The Connecticut Crafts Council. For further information write Connecticut Crafts Conference, Box 368, West Hartford, Ct. 06107.

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OPPORTUNITIES

9TH ANNUAL GLEIM SCHOLARSHIPS ANNOUNCED

Applications for the 9th Annual Arthur F. Gleim, Jr., Scholarships are now being accepted as announced by Richard T. Liddicoat, Jr., President, GIA. The scholarship awards, presented annually in memory of the son of the Chairman of the GIA Board of Governors, are open to all prospective jewelers as well as those already working in the field. The scholarship program is administered by Gemological Institute of America.

All applicants are required to be sponsored by either a jeweler who is a member of his state retail jeweler's association, a supplier of the National Wholesale Jewelers Association or a member of the Diamond Importers and Manufacturers Association. Deadline for all scholarship applications is April 30, 1980.

Winners of the 1980 Gleim Scholarships will be selected by the Gleim Scholarship Board, a panel of 15 industry leaders. Awards will be granted on the basis of the application, the association member's letter of recommendation and the need and worthiness of the candidate.

Winning applicants will be announced in June, 1980, by the Scholarship Board. Winners will be entitled to choose any one of the GIA home study courses. Courses include: Diamonds, Colored Stones, Gem Identification, Pearls, Jewelry Design, Jewelry Retailing and Creative Jewelry Display.

For more information and scholarship applications write: Arthur F. Gleim, Jr. Scholarship Fund, GIA, P. O. Box 2110, Santa Monica, CA 90406.

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Brochures for the tour will be available at the SNAG book department at the Tucson Conference. Deadline for registration is April 1, 1980.

OREGON SCHOOL OF ARTS AND CRAFTS

The Oregon School of Arts and Crafts in Portland is accepting applications for its resident program in six fields: Wood, ceramics, fibers, flat glass, metal and paper (photography, printmaking, calligraphy or bookbinding). The eleven-month residency offers individual studio space, as well as living accommodations. In exchange for the residents' assistance, classes, workshops and lectures will be available without charge. Residencies will culminate in a group exhibit of their work.

Slides and applications must be received by May 1, 1980, and notification will be given by June 15, 1980. Write: Resident Program, Oregon School of Arts and Crafts, 8245 SW Barnes Road, Portland, OR 97225.

MICHIGAN STATE

The Metalsmithing and Jewelry area at Michigan State University will have a part-time graduate assistantship available starting fall, 1980. Duties include teaching one section of beginning metalsmithing and jewelry. Application deadline for admission to the M.F.A. program for those candidates wishing to be considered for this assistantship is March 1, 1980. Please send inquiries to: Mary Lee Hu, Art Department, Michigan State University, East Lansing, MI 48824, (517) 343-7165.

ARROWMONT ASSISTANTSHIPS AND SCHOLARSHIPS

Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, is now accepting applications for assistantships and other types of financial aid for summer 1980. Deadline for such applications will be March 15, 1980.

Assistants will assist the summer faculty and administration for a five-week period; during this time a student may take three weeks of classes while the remaining two weeks will be spent working on special assignments related to the general functions of the school. Graduate and undergraduate credit is available for the course work completed. Applicants must have had at least four years of undergraduate course work in one of the visual art media and/or the equivalent in practical or professional experience.

In addition to these 12 assistantships for five weeks each, six scholarships are available, some limited to members of Pi Beta Phi, others carrying no restriction. All are $200 to $250 in value and can be used for tuition, room and board, materials, etc. Other grants are available from time to time and there are several craft related employment opportunities in the school for those with business or library experience.

There is a unique Apprenticeship in Management program open to seniors or graduate students in business administration who are members of Pi Beta Phi.

For more information on assistantships and financial aid write: Arrowmont School, P. O. Box 567, Gatlinburg, Tennessee 37738.

7TH ANNUAL SCHUETZ DESIGN CONTEST ANNOUNCED

Entries are now being accepted for the 7th Annual George A. Schuetz Memorial Fund Jewelry Design Contest. The contest, administered by the Gemological Institute of America, was established in memory of the former president of Larter & Sons, Newark, New Jersey.

Entries are limited exclusively to designs for men's jewelry. Items designed must be original and cannot have been previously exhibited publicly or offered for sale. Pieces include men's rings, cuff links, tie tacks, bracelets and other jewelry.

Entries must be in the form of renderings or wax models; no photographs or actual pieces of jewelry will be accepted. Each entry will be judged on the basis of beauty, originality of design, feasibility of wear, manufacturability and the effective use of metal and stones for men's jewelry. Entries will not be returned to contestants.

Deadline for all entries is February 28, 1980. The winning entry will be selected by a well qualified panel of jewelers and jewelry designers. Entrants will be notified of the outcome of the contest before April 1, 1980.

A $500 scholarship to be used to study any subject closely related to the jewelry industry will be awarded to the winner. The scholarship may be used at any institution of higher education, subject only to the winner's choice. The contest is open to any age, sex or race.

For contest rules and applications, write: George A. Schuetz Design Contest, GIA, 1660 Stewart Street, P. O. Box 2110, Santa Monica, CA 90406.

WORKSHOP

The California College of Arts and Crafts would be interested in hearing from metalsmiths who may be planning to come west and would be interested in giving one or two day workshops in special areas of metalsmithing. Please contact Florence Resnikoff, Head/Metal Arts Program, CCAC, 5212 Broadway, Oakland, CA 94618.

EXHIBITION OPPORTUNITIES

Deadline Date: March 1, 1980. March 22 - 30, 1980, 9th Annual Crafts Exposition, 1980 Houston Festival. Contact: Houston Festival Crafts Exposition, Craft & Folk Arts Committee, 3815 Montrose, Suite 211, Houston, TX 77006.

Deadline Date: March 15, 1980. For application to the "5th Annual Juried Craft Show," August 1, 2, 3, write: Stowe Craft Show, P. O. Box 1084, Stowe, VT 05672, sponsored by the Stowe League of Women Voters.

Deadline Date: March 21, 1980. July 11 - August 5, 1980, "The Western Edge: Designer and Production Crafts," open to all California, Oregon, and Washington individuals and studios producing original designer and production crafts, for prospectus and further information write: Sharon Jeniye SCDC, 2627 Medlow Ave., Los Angeles, CA 90065.

Deadline Date: April 1, 1980. July 6 - August 22, 14th Annual Juried Crafts Exhibition, Central Pennsylvania Festival of the Arts, Museum of Art, Pennsylvania State University. Contact: Ann Hethmansperger, 246 E. Hamilton, State College, PA 16801.

Deadline Date: April 25 - 27, "8th Annual Murrells Inlet Outdoor Arts & Crafts Festival." Open to all artists and craftspersons. Send $48 fee (juried by two slides/photos) with SASE (self-addressed, stamped envelope) to: Chairman, Standards Committee, Box 231, Murrells Inlet, SC, or call Wilma Martin, Director at (803) 651-7555.

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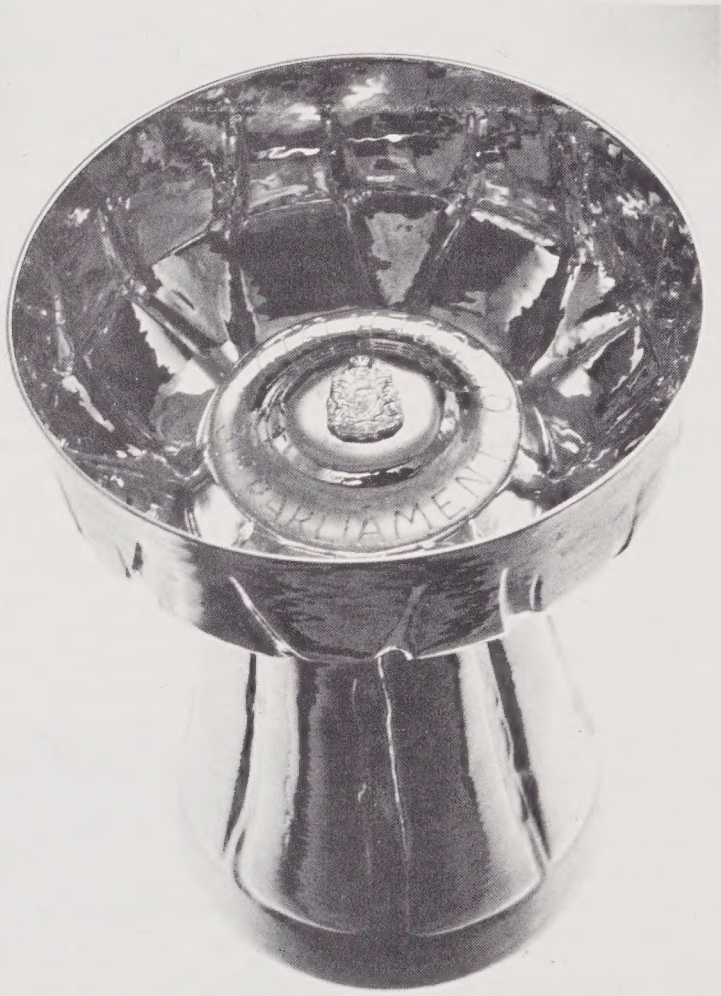
INFORMATION

BETTERIDGE CREATES COMMISSION FOR PRIME MINISTER OF CANADA



Lois Betteridge
Commemorative Chalice
sterling

Lois Betteridge, Canada, was commissioned to create a silver chalice by Diane Stratas, MP, for Scarborough Centre and parliamentary secretary to Secretary of State David MacDonald. This was a gift for the Prime Minister to commemorate the opening of Parliament on October 9, 1979.

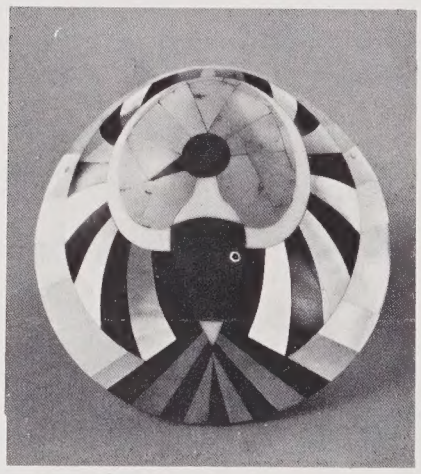
WINNERS ANNOUNCED IN THE SECOND ANNUAL JMAS DESIGN COMPETITION

A "Fetish Necklace" by Mike MacInnis, NM, of 14k gold suspending carved turquoise birds, and matching earrings, won the coveted "Golden Saw Award" for the Best of Show and a $1,000 check. Mike Bell, President of the Jewelry Manufacturers Association of the Southwest, sponsor of the JMAS Show, presented the awards to the winners August, 1979.

Other awards included: First Award — Gold, won by Mark A. Fister, Albuquerque, NM, for a 14k gold ring; First Award — Silver, won by David Benedek of Pittsburgh, PA, for a sterling arm bracelet; First Award — Miscellaneous, won by Ernest Medina, Zia Indian Tribe, NM, for a bolo of silver, shell and turquoise.

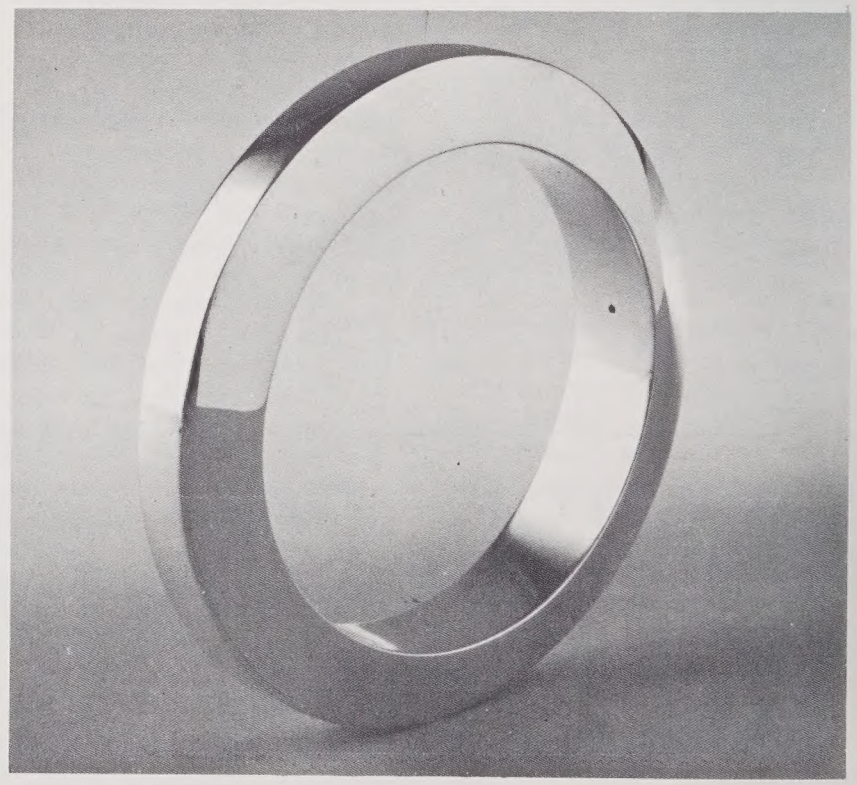
The competition was juried by three prominent and experienced representatives of the Jewelry Industry: Steffan Aletti, editor of the American Jewelry Manufacturer, NYC, Al Packard, juror for the Gallup Inter-Tribal Indian Ceremonial and the Santa Fe Indian Market, and Dan Judd, prominent Albuquerque retail jeweler.

The Jewelry Manufacturers Association of the Southwest is a non-profit association recently organized to educate the Jewelry Industry and the consumer on the quality of the products and services provided by the Jewelry Industry in the Southwestern part of the United States. The object of the JMAS Jewelry Design Competition is to demonstrate the full range of jewelry competence available.



Ernest Medina
"Inlaid Shell Bolo Tie," silver, shell, turquoise

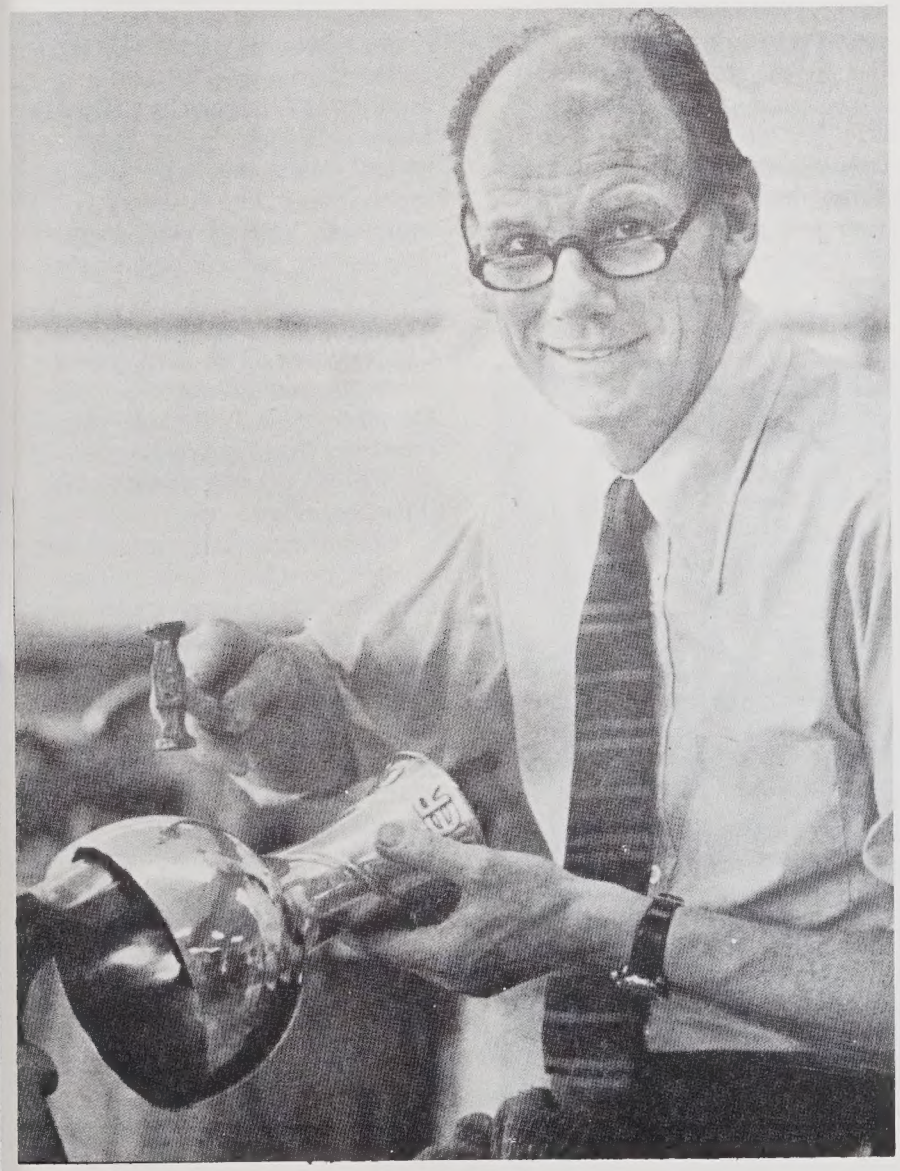
David Benedek, Silver bracelet, 1979



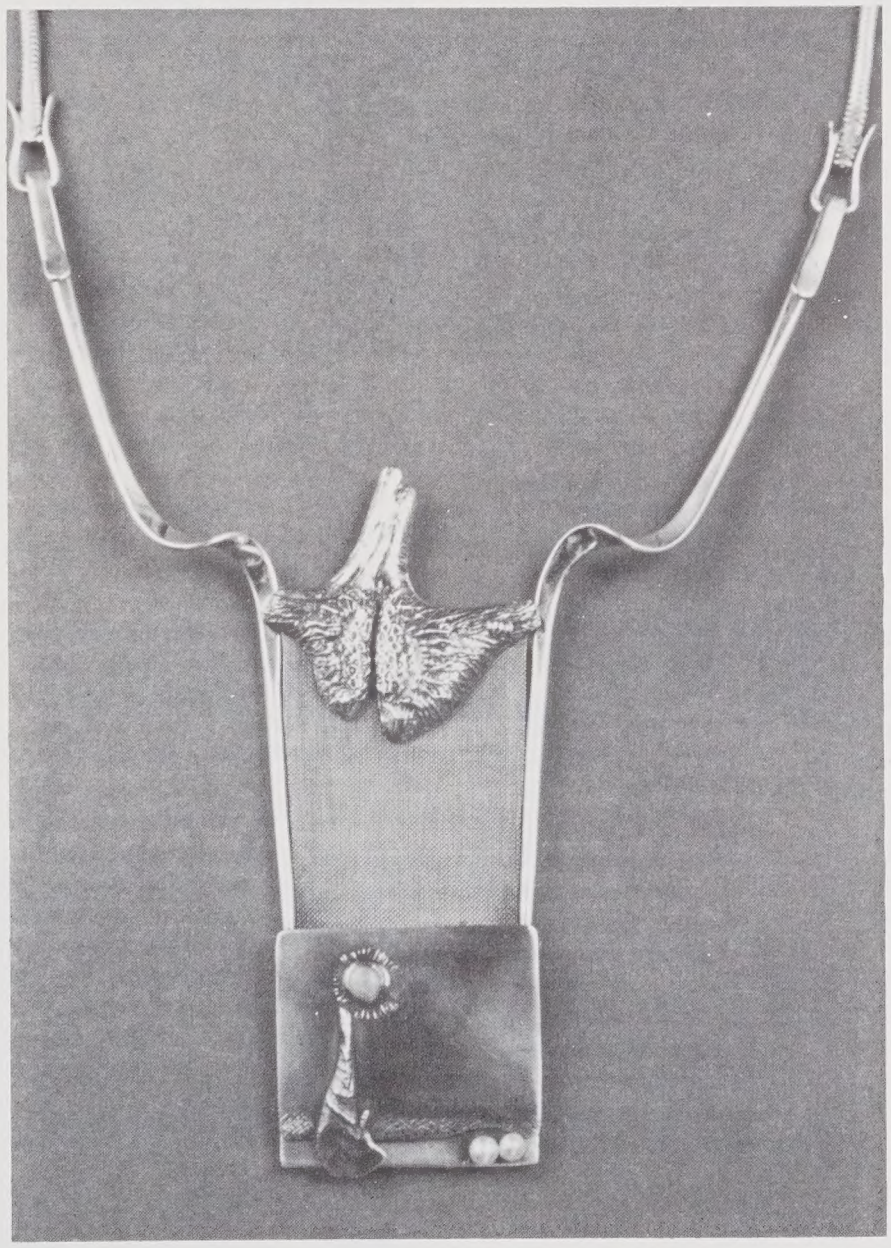
CHRISTENSEN AWARDED 1979 FELLOW OF THE ACC

Hans J. Christensen has been selected as a 1979 Fellow of the American Craft Council. His was one of nine lifelong awards given this year for outstanding contributions to the world of craft. Christensen, 55, a native of Denmark, has designed silverware for the royal houses of his own country, England, Norway and Sweden, as well as for U. S. Presidents, political, literary and entertainment figures. He has received numerous awards for his work, and was most recently selected to represent Rochester, NY at the Rennes World Trade Fair, France.

Hans Christensen



GRUNDLER PURCHASE



Ann Grundler
"Secret Desires" Purchase Award, sterling, 14k gold, stainless steel mesh, opal, pearls, ivory

Ann Grundler received the purchase award from the Sun Gallery in Hayward, CA, for her necklace entered in Spectrum, an all media show.

SWEST WATS LINE NUMBER CHANGED

Swest, Inc. announced that — because of changes being made in local telephone company systems — the telephone company is changing both the National and the Texas toll free WATS line numbers for Swest. The change is effective December 17, 1979.

The old Texas WATS number (1-800)492-6872) is being changed to 1-800-442-3092; the old National WATS number (1-800-527-3058) is being changed to 1-800-527-5057.

Earl R. Weaver, president of Swest, also pointed out that these numbers are connected only to the order department and were for that purpose only. Other business will be handled on the number 1-214-350-4011.

Editor's Note: Be sure and mention the Goldsmith Journal when placing your orders, even when by phone. Advertisers want to be sure their advertising pays.

ATTENTION JEWELRY MAKERS, SILVERSMITHS, GOLDSMITHS

Sid Bellamy of Nacogdoches, Texas, a silversmith, is a dealer for Foredon flexible shaft tools, Prestolite torches, Huppert furnaces and small precision hand tools of more general purpose, from General Hardware Company. He is also a representative of the William Dixon Company.

He sells by mail only and offers substantial discounts off the retail price.

If interested, write: Armadillo Farm General Store and Trading Co., Sid Bellamy, Prop., P. O. Box 6154, Nacogdoches, Texas 75962, (713) 569-6212.

TOLEDO MUSEUM RECEIVES GIFT OF RARE FRENCH SILVER

A luxurious French silver-gilt toilet service, made about 1675 for a lady's dressing table, has recently been given to The Toledo Museum of Art. Roger Mandle, Museum Director, presented the gift at a dinner on Friday, November 16, honoring members of the Museum's President's Council.

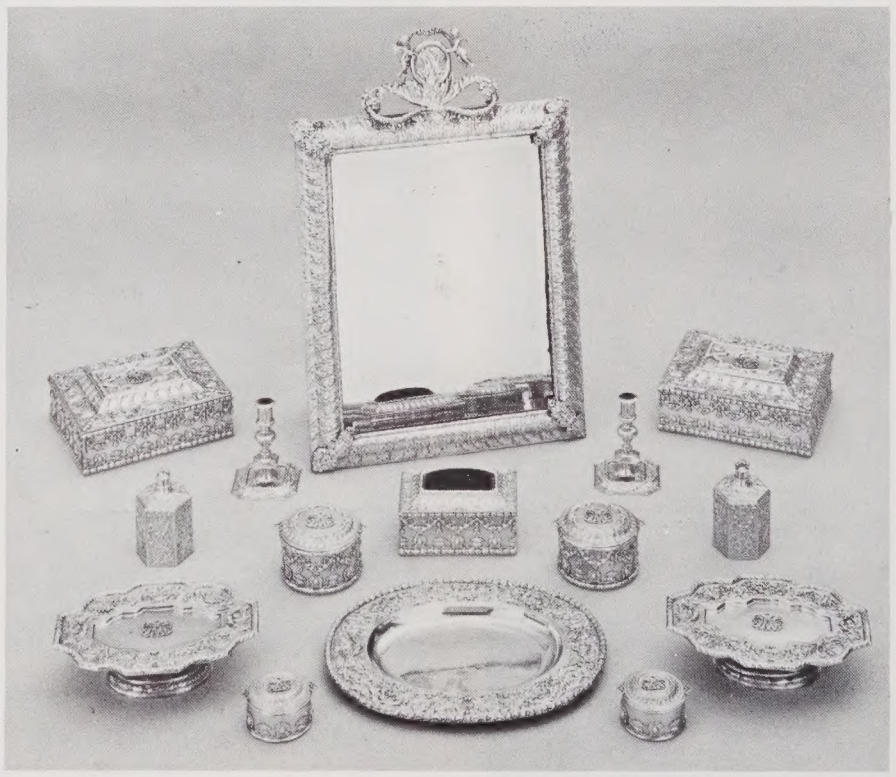
This rare and magnificent example of the French silversmith's art consists of 15 richly decorated pieces. These include a mirror, pincushion casket, rose-water dish for washing the hands, and pairs of candlesticks, scent bottles, and footed stands (possibly used for holding jewelry), as well as pairs of large rectangular boxes and both large and small circular boxes for storing dressing table accessories, powders and pomades.

Although unmarked, the service was undoubtedly made in Paris about 1675. This is based upon its comparison with the very similar Lennoxlove service at Edinburgh and its publication by Arthur Grimwade and Carl Hernmarck, two of the world's foremost silver scholars.

From an unknown but early date, this service was at Chatsworth, the palatial English country house of the Dukes of Devonshire, until 1958 when it was acquired at auction by Francis Stonor, a noted English collector of silver. There remains at Chatsworth a slightly earlier Parisian toilet service which bears the arms and monogram of the British monarchs William and Mary. This latter service will come to Toledo as part of the exhibition Treasures from Chatsworth: The Devonshire Inheritance (January 27 - March 2, 1980), thus briefly reuniting these two toilet services under the same roof once again.

French toilet services of this quality, condition and completeness are extremely rare and Toledo's service is one of only four 17th century services of its kind known. In addition to its rarity, it is highly prized as a particularly distinguished example of French baroque silver with rich, foliage decoration.

The donors of this service, Mr. and Mrs. Stanley K. Levison, have been active in the Museum for many years. Mr. Levison is a trustee of the Museum and also serves on its Executive Committee.



Toilet service, French, silver-gilt, 1675

HELPFUL HINTS

by Maurice Abramson

We've all heard from time to time of old folk remedies that have been scoffed at but that have been valid and have worked. These cures involving far-fetched materials remind me of some of the strange things we put to use occasionally in doing our jewelry work.

1. When necessary to position a ring or some other work for soldering and it is important to protect an area from the torch heat, I have used a half potato in which the area is buried. I recall situations where the stone of the ring requires protection when resizing or soldering the bottom of the shank; burying the stone into the potato would obviate the need to remove the stone. Of course, this applies only to certain stones like synthetic rubies or saphires, onyxes, agates, etc. It cannot be done with pearls, turquoise, topaz, opals, etc. that are very sensitive to heat. A wad of absorbent cotton soaked in a very dense solution of borax and water may also be wrapped around the stone for protection from heat.
2. While working on a directly fabricated piece, I have had the experience where the work grew so large in size, that after a number of sections were soldered together, the work did not fit into the mouth of my pickling jar. For such an occasion, I always keep a number of bird or chicken feathers close by. When the hot piece does not fit into the jar, I hurriedly pick up one of these feathers, dip it into the pickling solution, and brush the metal work while still hot. You will find it takes quite a bit of use before these feathers disintegrate.
3. In our polishing, I have often found it difficult to get into crevices and deeply depressed small hole areas. Whatever is available to us by the tool houses just won't work. In such circumstances, I have used my flexible shaft into which I have inserted the small felt-like sticks from Q-tips made for the ears, etc. Cut these sticks into pieces about 1¼ inches long and fit them into a 3/32 or 1/8 collet. I have used felt-like or wood lolly pop sticks, wood matches, or the small wood sticks the watchmakers use. All of these can be put into the flexible shaft and the tip run on a jeweler's file to get a point. With this stick pick up some tripoli or rouge and work areas where no brush will fit.

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EDITORIALS

Dear Editor:

On November 13, I received my October issue of the Journal. As I read through the issue, I was informed that the deadline for submission of proposals for technical papers at the SNAG Conference was November 1, 1979. I do not get the Journal by First Class mail but even if I did I do not think it would have arrived before the deadline had passed!

First question: If the Board of Directors met on August 26 and 27 why did it take so long to tell us when the deadline was? Why could we have not received a mimeographed sheet of paper with all of the info?

Second question: If November 1, 1979 is the deadline and if those chosen are informed by mid-November or thereafter it would only leave about four to six weeks to do research, take photos and slides, and to type the paper. All of this to be completed by the January deadline — during one of the busiest production times in addition to the normal Thanksgiving and Christmas holiday activities.

It seems very obvious to me and I hope to others that those who make the decisions might possibly know who is going to do the technical papers at the time the deadline was created! If so, are we going through all of this deadline stuff really for nothing?

I hereby propose that May the first of each year be the deadline for submission of proposals for technical papers and that those chosen for presentation be informed by June the first — thus giving at least a six-month period for research, photo work, typing, etc., for the January printing deadline for the next SNAG Conference.

This proposal will insure time for planning the presentations with an eye on better papers, time to do the research, and perhaps a fairer way of choosing those who will present said technical papers.

David LaPlantz

Editor's Note: If you sign up for 1st class mail, your Goldsmiths Journal should arrive by the 15th of issue month (at the latest). For example, the October Journal would have arrived by October 15th.

This in no way excuses the points David has raised. We feel his contentions are justified and his recommendation excellent.

Dear Editor:

In reply to Ms. Barba's last question in JL 26 concerning casting 14k gold scrap.

To mix gold containing gold solder with fresh gold can cause trouble on two counts. First, most gold solders are marked 18, 14, 10, 8, etc. These numbers indicate the karats of gold with which they may be soldered. They do not indicate the karat of the solder. The actual fineness of these solders is atleast two karats below the number stamped on them. For example, 18 solder may be 16 kt and 14 solder may be 12 kt, if you're lucky.

Handy and Harman solders are generally "plumb;" that is, the number of the solder indicates the karat of the solder. So you see, mixing solder bearing gold scrap would lower the quality of your newly alloyed gold, thus preventing you from legally stamping it 14 kt.

The other problem is that unless your solder bearing gold is added to your clean casting grain in small doses, say about 5%, you are unnecessarily risking porosity.

Be safe. Unless your solder is plumb and you can use it up in small proportions to your fresh gold, sell it or, if you have enough to make it pay, have it refined.

Nathan Winkler

Dear Editor:

Below is an excerpt from my letter sent to the Association and Society Insurance Corporation:

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"This is my fourth request for a copy of my Craftsman Protection Plan coverage. Your tacit refusal to honor your obligation to inform me what protection my premiums cover is incredible. If I do not receive a prompt reply, you may be certain I'll not renew this policy when it expires this year. I am sending a copy of this letter to the American Crafts Council, under whose auspices I subscribed to your plan, and to the Society of North American Goldsmiths."

In addition to the above problem, I wish to report a sad experience with the Aaron Faber Gallery. Three of my wall enamels returned from a recent show there with the frames demolished. I had to discard them and construct new ones. This occurred because of totally inadequate packing by the Gallery despite my note inside the crate lid requesting careful handling. I hope you will inform the membership of this example of arrogant disregard for the craftsman.

Pamela Harlow

Dear Editor:

I was excited by the article "Goldsmiths, Metalsmiths, Jewelers: Their Training and Education in Contemporary Germany" in the October issue. I have an undergraduate degree in Jewelry Design and want to go back to school for more training and am looking for a school similar to those mentioned in the article.

Is there any place in the U. S. which offers training like that found in the German trade schools? Is there anyone who attended any of those schools, teaching here in the U. S.? Perhaps other readers could respond in the Journal, if they know of anything like this in the U. S.

Carol Mitchell

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Registration fee:
Members — $60
Non-members — $75

For further information on registration, contact: Michael Croft, 1441 North Day Road, Tucson, Arizona 85715 OR The Arizona Connection, 4400 East Broadway, Tucson, Arizona 85711

TECHNICAL INFORMATION

DECORATIVE DEEP ETCHING

by Roland Loewen

A decorative finish can be produced on 14k gold by an electro chemical process.

A solution which consists of: Potassium cyanide (KCN), 100 grams; Potassium chloride (KC1), 30 grams; Potassium Ferro cyanide (K4Fe(CN)6 . 3H20), 50 grams; and Water, 1000 mililiters is used at room temperature.

An electroplater with voltage control in the 1 to 2 volt range is used with connections opposite to that used for plating. That is, for this process the jewelry is the anode (+) and a stainless steel cathode is (-).

It seems that voltage is critical and must be carefully controlled. Etching time is about 15 to 30 minutes.

Agitation is apparently not needed and may actually be undesirable.

The solution has a limited life — probably only a day or two. This is characteristic of all electro polishing and electro strip solutions that I know.

A small stainless steel pot obtained from a restaurant supply shop makes a good container. The pot becomes the cathode by connection to the electroplater cathode (-) wire. A stainless steel hanger supports the jewelry in the center and up to a dozen rings can be etched at a time in a small pot. See attached sketch which shows the pot used in part of these experiments. This can be used as a production unit for small runs. It is estimated that perhaps 150 rings could be etched in this pot in one 8-hour day.

Although the solution has a limited life the chemicals are not exotic or very costly. A source of supply would be Fisher Scientific or Curtain-Mathieson or Delmon Craft. Delmon Craft is at 6923 but friendly and helpful.

Status of this investigation:

Four samples are submitted with this report:

A was run in a glass beaker with a stainless steel plate as a cathode. It is brightest on the side next to the cathode.

B was run at 0.7 volts for 10 minutes.

C was run at 0.7 volts for 13 minutes and then raised to 0.8 volts for another 5½ minutes.

D was run at 0.97 volts (this was 1.25v at no load — before connecting line to the ring holder). This was run for 29½ minutes. The only agitation was when the ring was looked at after 2 minutes. The ring was rather dark after the 29½ minutes. It was polished between the fingers with baking soda.

It is my opinion that optimum conditions have probably not yet been established.

Furthermore, it is probably reasonable to expect that the several chemicals may have a longer life if dissolved separately and stored as separate solutions. The separate solutions could be combined to make the etching solution when needed.

If this matter is of further interest a considerable number of castings should be run over a few weeks to determine best procedures. The decorative pattern will probably be determined partly or entirely by the nature of the casting, cooling rate, etc.

Description of work done:

Altogether some 15 or 20 tests were run over a period of time. These included:

- A 0.25% cyanide solution in a tumbler for 26 hours.
* - Art Berg's strip solution at different voltages & times.
- Aqua regia - 10% strength.
- Aqua regia - 30% strength.
- 25% cyanide and reversed polarity plating current.
- Clorox.
- Old Art Berg strip - no electricity.
- Electro glo electro polish - no electricity.
- 10% cyanide - no electricity.
* - 10% cyanide - with air agitation - no electricity.
* - 0.5% cyanide - with air agitation - no electricity.
- 10% Ammonium persulfate solution.
- 10% Ammonium persulfate plus 10% cyanide.
* - 0.2% cyanide plus hydrogen peroxide.
* - Numerous tests using the formula given at the beginning of this report.

Those marked with an asterisk all showed some etching. The decorative etching process is not new. It is briefly described on pages 360 - 361 of "Gold" by E. M. Wise. This book has a 1964 copyright date. A machine using cyanide and abrasives on a wheel manufactured in Denmark is mentioned. Whether this is for jewelry decoration or whether it is a scientific instrument for polishing metallurgical samples I do not know.

Note: Work sponsored by Designer Jewels of Houston; performed by chemist Roland Loewen.

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TRANSFERABLE GOLD COATINGS, HISTORICAL AND TECHNICAL ASPECTS OF THEIR DEVELOPMENT

by Barry J. Sitch
George M. Whiley, Ltd.,
Livingston, Scotland

(courtesy of the Gold Bulletin, International Gold Corp., Ltd., South Africa)

For thousands of years gold was employed in the form of beaten gold leaf for purposes of decoration and embellishment. The fragility and the costs of production and application of the metal in this form were major obstacles to its more widespread use for much of this time. The development of transferable gold coatings produced by vacuum deposition revolutionised what was pre-eminently a hand craft.

Measured against the length of time for which gold has been employed for the ornamentation of books and manuscripts, the development of transferable gold coatings is a relatively recent innovation.

The significance of the introduction in the mid 1930's of a material in roll form capable of eliminating the piece by piece handling of small squares of beaten gold leaf will readily be appreciated by anyone who has actually handled the latter material—or has seen it being handled under workshop conditions. Indeed, it is difficult to believe that less than 50 years ago, all gold lettering and edge gilding of books was carried out by teams of operators cutting and applying this delicate material using age-old craft techniques.

THE CRAFT BACKGROUND—Transfer gold leaf—that is to say individual leaves of gold lightly adhered to individual pieces of tissue paper— has been in use for many years, meeting the requirements of craftsmen working in the open under conditions in which it would have been impossible to handle 'loose' gold leaf, and this same material continues to be widely used today under the same circumstances.

The first step in the development of truly transferable gold coatings came with the fashion, at the turn of the century, of applying gilded lines to the sides of railway carriages and other vehicles. To facilitate this practice the method was conceived by the gold leaf manufacturers of laying leaves of gold side by side on a strip of waxed paper some 20 m in length, which was then coiled upon a wooden spool to be cut into whatever widths were required for the work to be undertaken. The line was painted with gold size onto the vehicle and the roll or ribbon of gold inserted into a hand tool which was run along the sized section under light pressure, causing the gold to be transferred from the waxed paper to the sized area. A considerable saving in time and material resulted.

About 1914, a small amount of ribbon gold leaf found its way into the hands of the book-binding industry, where it was used to line book covers and in the context of this application it was a natural progression for the manufacturer to apply a size—in this case shellac— to the gold surface prior to winding the ribbon onto the spool. This resulted in a material which could be transferred to any suitable receptive surface such as paper, leather or book cloth by heat and pressure, whether applied by means of a heated hand tool or an engraved die mounted in a blocking press.

THE ORIGIN OF HOT STAMPING—This method of applying gold, referred to as gold blocking or more recently hot stamping, depended for hundreds of years upon the use of gold leaf. A 'blind' impression was made with the engraved tool or block into a substrate surface. 'Glair'—a heat sensitive adhesive consisting of strained egg white to which a small amount of vinegar has been added— was applied to the tooled area and allowed to dry. Vaseline was then thinly smeared over those parts of the surface to which gold was not required to adhere and a piece of gold leaf of a suitable size was applied over the whole area. The outline of the blind impression was clearly visible through the leaf, enabling a skilled craftsman to apply the heated tool for a second time in register with the first impression. This second application activated the adhesive properties of the glair, causing the gold to become firmly bonded to the substrate surface. The surplus gold in and around the impression area was then removed with a soft cloth. 'Hand tooling' was confined to one-off requirements where relatively small areas were involved. Larger designs, in excess of a few square centimeters, and larger quantities of the same design, were applied by means of an arming press, which in essence consisted of a supported pair of parallel metal plates, the top one latterly being provided with a method of heating, and a means whereby the two plates could be brought together under pressure. The engraved metal block would be mounted on the top plate and heated—originally by the insertion of hot metal bars into the top of the plate — to a temperature of approximately 100 degrees C. The item to be stamped would be placed on the lower plate, having been prepared as described above, and the heated block then brought into contact with its gold covered surface. In this way the decoration of larger areas was feasible and the need for blind stamping was eliminated since guides could be fixed to the bottom plate to pre-determine the position of the stamped impression. With the introduction of gold leaf in a transferable form, a mechanism was developed to enable rolls to be mounted directly onto the press and the whole of the hand element of the operation, with the exception of subsequent cleaning, was eliminated. This material was the immediate forerunner of today's gold stamping foils and although it had many limitations—the impression produced from it requiring much cleaning and the maximum width of any roll at first not exceeding the width of the beaten leaf—between 75 and 100 mm—it proved to be an immediate commercial success.

No significant changes in materials or methods took place during the three decades following the introduction of ribbon gold leaf. Nevertheless, the more progressive gold beaters in Europe and the United States displayed increasing interest in the possibility of producing a continuous sheet or film of gold by means other than beating since it was clear that any extension of the use

of the gold blocking process—and thus of those materials upon which their livelihood depended—would continue to be restricted to luxury and semi-luxury items until a cheaper, and more sophisticated medium became available. During the early 1930's, much experimental work took place in this connection.

VACUUM DEPOSITION—In 1933 George M. Whiley Ltd., the largest gold beater in the United Kingdom, introduced their "Spray Gold" which consisted of a layer of gold some 0.07 m in thickness—rather thinner than most gold leaf—which had been deposited under vacuum onto a prepared glassine paper carrier. This "foil," like the product it was to replace, incorporated a coating of heat sensitive adhesive applied to the gold surface. The new process, however, was capable of producing rolls 1 m wide and up to 90 m long at a significantly reduced cost due to the limited labour content. Additionally, it possessed superior handling properties and produced stamping results of a consistently higher quality, which required much less cleaning than those obtainable from the gold leaf-based product.

The deposition of the metal was achieved by sputtering. In the form in which the process was employed by Whiley, strips of gold approximately 3 mm thick and 450 mm long were suspended on frames and placed in a vacuum chamber adjacent to a large cooling plate. An unwinding and rewinding mechanism was installed above and below the plate, so positions that a roll of prepared paper or carrier could be passed at a controlled rate between the cooling plate and the frame of electrodes . Preparation of the carrier involved the application of a thin even coating of wax which served the dual purpose of collecting the gold particles and ensuring the free release or transfer of the gold coating when in use. The vacuum chamber was pumped down to a pressure of approximately 1kPa and an inert gas (nitrogen in this case) was bled into the chamber. A 2000 V supply was connected to the electrodes (A. C. was found to be as effective a D. C. and much more convenient) and in the resultant ionized space, charged particles of gold passed at a high velocity between the opposing rows of electrodes and the carrier film surface. While some would impinge upon the opposite electrodes, most would pass through the spaces and become embedded in the wax coating of the carrier film. In this way, a complete covering of metal was built up on the carrier and due to the method of deposition a matt finish which very closely resembled gold leaf in appearance was achieved. The electrodes would gradually disintegrate through loss of substance and required to be replaced every third run to maintain consistent results. Four rolls were coated from two electrode frames at a single loading and a run of some 90 m took approximately 30 hours.

This material rapidly replaced the use of beaten gold leaf products in all industrial blocking operations and within a very short length of time it was being sold throughout the world for use upon books, leather goods, shoes, pencils and a wide variety of other items. Impressions made from "Spray Gold" proved to be at least as durable as those obtainable from gold leaf. In due course, the paper carrier was successively replaced by viscose, by acetate and finally by polyester film. No other significant change took place in the make-up of this product right up to the late 1960's, when it was finally rendered obsolete by an improved material which had been introduced by Whiley some years previously.

VAPORISING—This new foil was also produced by vacuum deposition but the vaporising rather than the sputtering process was employed. Continuous evaporation of aluminum onto a paper carrier has been pioneered by Whiley during the second World War and the experience thus gained was applied to gold in the early 1950's. However, a totally different metallising technique had to be developed, bearing in mind the high value of the raw material and the importance of recovering readily and without loss that portion of it which was deposited within the chamber. Those were of course the early days of industrial vacuum technology and Whiley had only their own resources to draw upon in regard to both the design and the construction of the necessary coating equipment. It was found that small variations in the coating uniformity of the gold had a much greater effect upon the visual appearance of the product than was the case with aluminum and this factor had to be taken into account. Initially, acetate film was employed as the carrier and this required pre-treatment to remove excess plasticiser and reduce outgasing to acceptable limits when under vacuum. The introduction of polyester film by ICI played an important part in the further development and application of the process and provided for the first time a truly stable base for the coating process while enhancing the overall performance of the product.

The vacuum chamber developed for the new process was equipped with a bank of resistance heaters on to which gold wire was fed at a predetermined rate. The carrier film was first coated with a release layer and passed over the vaporising sources, a system of braked and driven rollers controlling the speed and path of the film. The thickness of the metal deposited was determined by the rate at which gold wire was fed onto the heaters and by the running speed of the film. It was found that to ensure freedom from discolouration after application, alloys of low caratage had to be avoided in the production of transfer products of this type — the material referred to above, for example, being manufactured from 23 carat gold wire. The surface finish of any transferable metal coating produced by this means is greatly influenced by the texture of the surface upon which the metal is deposited in the first instance. One great advantage of the vaporising process as compared with the earlier sputtering process was that it was possible to produce a really brilliant metallic finish, or, by suitable pre-treatment of the carrier film, more subdued effects. The new process also permitted the production of

foils capable of producing cleaner, sharper impressions at considerably higher running speeds, which resulted in significant cost reductions for the user. The same length of material that had taken 12 to 14 hours to metallise by the old process could now be coated in less than 10 minutes.

APPLICATIONS—The usage of transferable gold coatings has, over the years, been subject to almost as much change as have the means by which they have produced. The very early products, which were based upon gold leaf, were employed mainly for the titling and decoration of book covers — that is to say they did little more than displace "loose" gold leaf from its traditional role. However, with the development of the continuous metallising processes and of adhesives of greater versatility than shellac, many other uses began to emerge and by the end of the 1930's gold stamping foils were being applied to items as diverse as leather skins (to be made into ladies' evening shoes and handbags), pencils, hat bands, cricket balls, leather goods of all types, clock faces, picture frames and even scent bottle labels. With the introduction of vaporised gold, the field of use extended even further, taking advantage of the superior working properties of this material and its inherently brighter finish. Advances in adhesive technology also played a role in achieving compatibility with the many new plastic substrates that were appearing on the market.

CURRENT TRENDS—During the 1960's, simulated gold foils based upon vaporised aluminum and transparent lacquers were developed and introduced and these have in turn gradually replaced the use of the more expensive genuine gold product in many applications. The wheel has now almost turned full circle, in that today real gold is again seldom encountered outside the bookbinding industry where its use originated. However, it is largely restricted to edge gilding where automated application is now possible, as a result of the availability of transfer coatings of consistent quality in long rolls, and to the titling and embellishment of high value publications.

It is no exaggeration to state that a whole industry and a new means of decoration have been built on the foundation of gold transfer products.

There would appear to be little doubt that the future of genuine gold in this form and of the technique by which it is produced now lie in technical rather than decorative applications and possibilities and opportunities in space technology, and in the electronics and other industries are under constant investigation. In these applications, the intrinsic qualities of gold are as important to today's scientists as they were to artists and craftsmen of days gone by.

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PEOPLE

AUTOBIOGRAPHY

by Carrie Adell

I love people. I love to be with them, to interact with them, to share with them. One of the constant dilemmas I face as a committed goldsmith is the apportionment of my time and my self between my craft (a selfish pursuit) and people.

Growing up, experiencing the world with an identical twin sister, accustomed me to a closely shared way of living. I assumed that because my sister and I communicated on various similar levels, all people used those same modes. What a mistaken assumption! I was to learn, and still am learning (through the most patient guidance of my husband), that EVERYONE comes with his own package of communication modes, not necessarily the same as any one else's.

And it is because I cannot share life fully with more than a handful of people, because there is not enough time to invest in that special kind of purity of communication, that I invest my being here in my work. I AM HERE—I DO IT—FEEL IT—MAKE IT—BE IT.

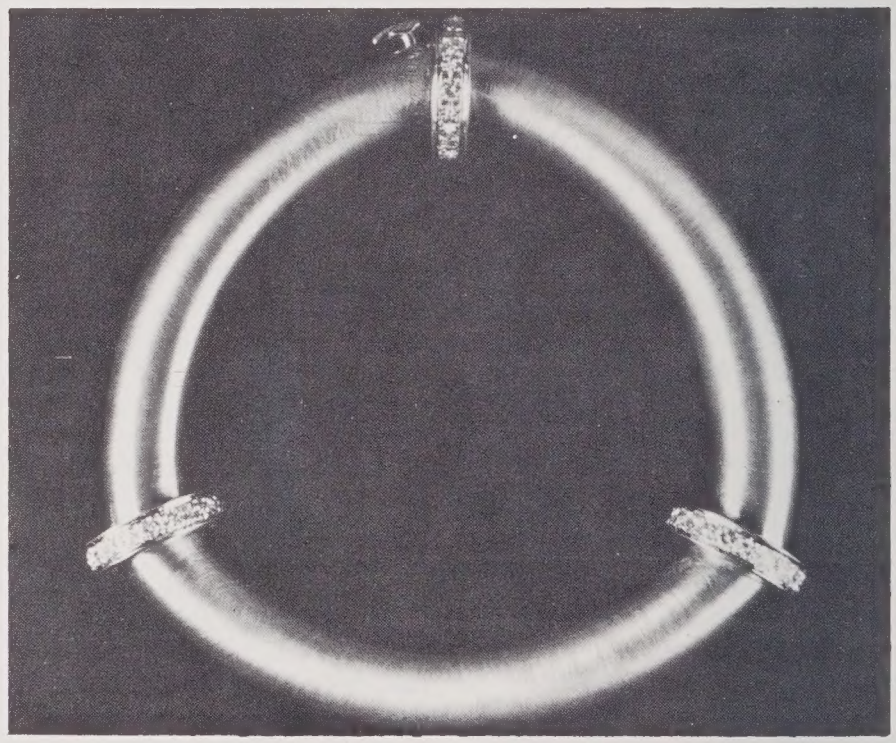
All this comes as a result of growing up in The Bronx, entering adolescence just after World War II, and attending the High School of Music and Art in New York. A City painting scholarship to the Art Students' League precipitated my choice of Art over Academics. I also entertained the idea for a while of combining the two in Medical Illustration, if I couldn't make it in the "fine" arts.

During my first year at Hunter College, my mother died. I think that's when I adopted my "little red hen" approach to life ("Very well," she said, "I'll just do it myself;" and she did), somehow solving my loss by becoming my own mother.

I married Richard Adell in 1951 and transferred to Cornell University, where he was teaching. A year later, he was in the Army and I was back at Hunter, earning the BFA degree which was instituted during my junior year in Ithaca. During the two years of Army life, we traveled a great deal. I bought a kiln and two dogs and started teaching myself pottery, and teaching the dogs how to live with people.

Between 1956 and 1960, we grew three babies into our family, joining the dogs and their pups, and cats and ducks. All the while, I was doing some painting, a lot of awful pottery, candles, and designing and making household objects—lamps and lighting, clothing, furniture—whatever needed doing. "Make a commitment," they said, "be a professional at any of these, and stop skirting the issue." These were the observations and urgings of my supportive husband and our close friends. Finally listening, finally challenged, I decided that a commitment to a medium was what was called for; I had already committed myself to expression through my hands.

At the time, in 1964, I was fooling around with some scrapped silver given me by a friend, who also showed me the most rudimentary techniques of handling the metal. So, I arbitrarily chose metal working, jewelry making in particular, as a satisfying medium in which to do Art.



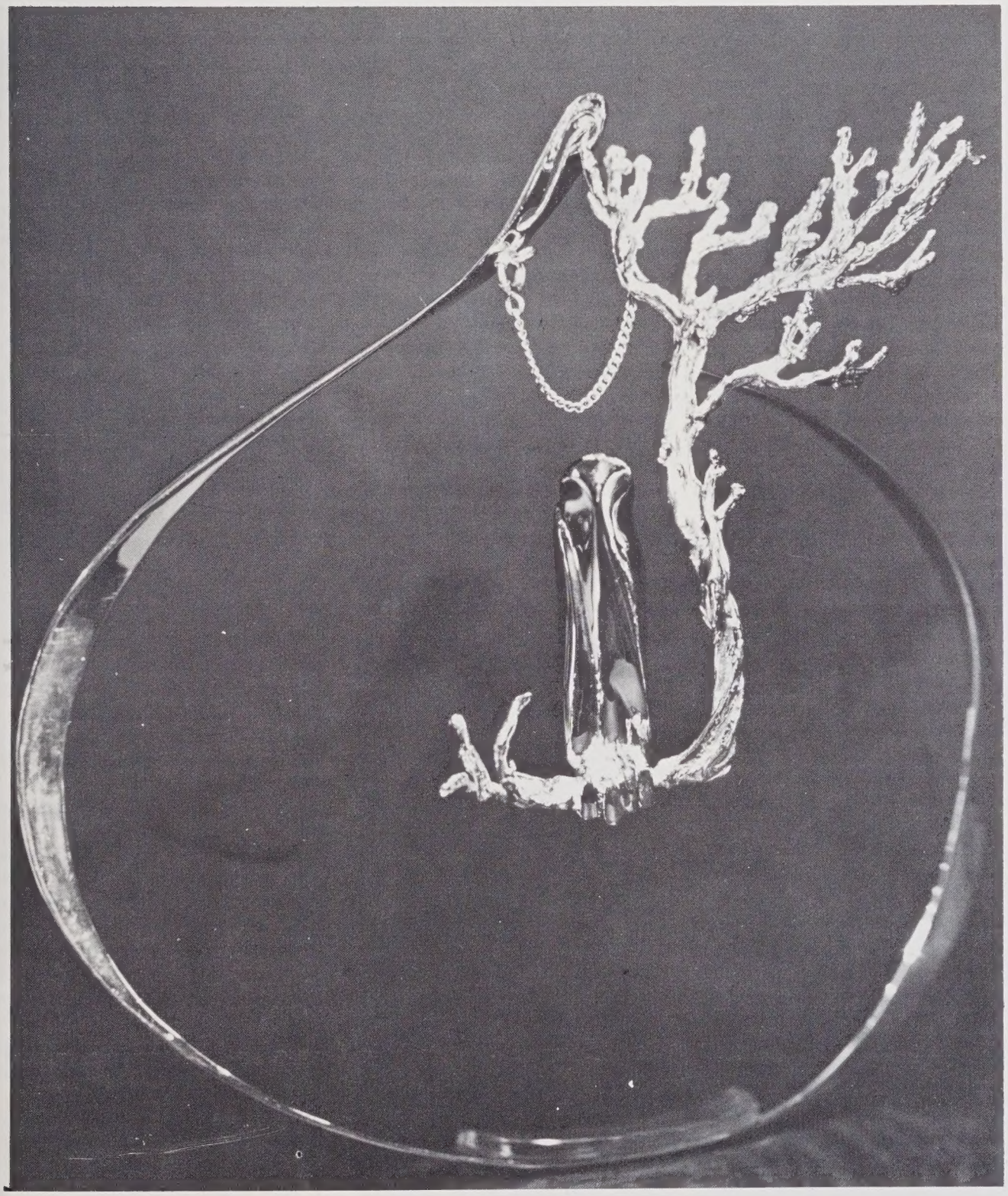
Carrie Adell
DISCO Diamond Bracelet, 1979, 14k gold, sterling, brushed rhodium plated, diamonds

The hardness and resistance of the metal and its cost were restrictive qualities working in my favor. I never knew when to stop with paint or clay. "Carried Away" isn't just my business name—I still value process over product, but value the product, too, mostly because it is an embodiment of the process.

When the kids were napping, or asleep for the night, I was in the basement, between the doggies and the diapers, teaching myself about metals and procedures from tool catalogs. I was purchasing tools with money earned from the sale of earrings I made and wore each week to folk or modern dance classes.

I participated in the first South Street Seaport Fair in 1968. Selling my work really gave me the feedback I needed—people actually exchanging money for things I had a wonderful time making! They were wearable objects of silver and antique ivory, silver and clay beads, with leather, with rare woods.

I took a jewelry course in the local adult education program. Happily, Glenda Arentzen was the teacher. She guided me, encouraged me. She also suggested I investigate local craft groups (I had not known of their existence) and join, availing myself of people from whom I would learn more about my craft, theirs,



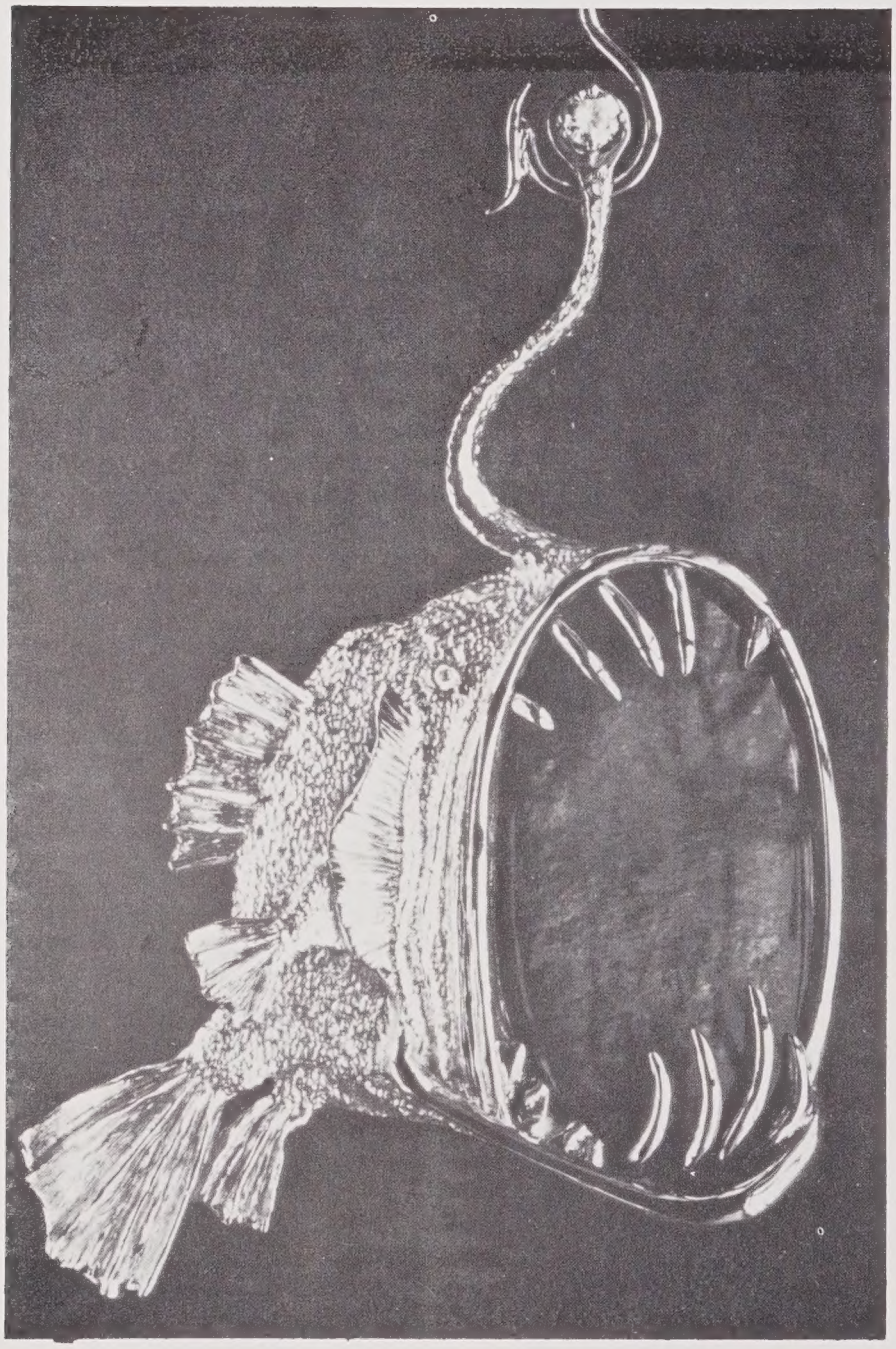
Carrie Adell
Hung Up Bird, Neckpiece with Stand, 14k gold, rosewood base

and the ways of craft shows, galleries, exhibits and competitions. I joined New Jersey Designer—Craftsmen, the First Mountain Crafters of New Jersey, and the A.C.C., and somewhat dovetailed my craft activities with those of growing a garden of children.

Ten years of the craft fairs—chiefly the Northeast Craft Fairs of Bennington and Rhinebeck—taught me the basics of marketing and promotional savvy, enough so that I eventually could understand what wholesaling, retailing, 30 days net, cash flow and the like were all about. I was simultaneously educated in butting joints, sweating solder, and potting pickle—all foreign rites in the early days.

Eventually I began teaching—at the local adult schools, at a private crafts school. I also took on private students in my own studio, one at a time. We learned from each other and are still doing so. Because I had no orthodox technical training, nor familiarity with sophisticated tools and materials, I had felt inadequate in not imparting greater expertise in metal working to my students. I could never "catch up" to today's metals student, whose curricula offer a rainbow of courses and approaches. But I could share growing up with my students, and share with them our mutual growth of energy and joy.

I started sending work to competitions. De Beers' Diamonds Today required no entry fee—only finished diamond jewelry. I "borrowed" stones from my mother's old wedding band, added a few more, and made a riveted



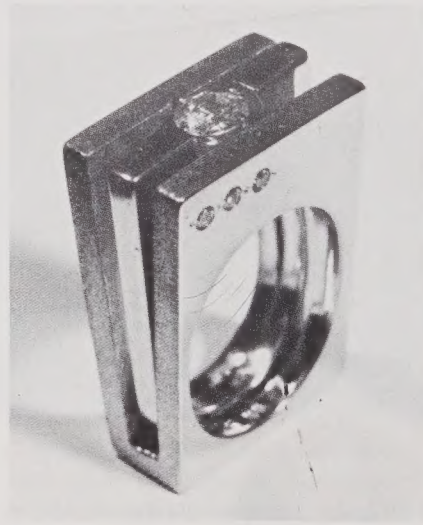
Carrie Adell
Female Angler Fish, 1976, 14k gold, opal triplet, diamond

Carrie Adell
DeBeers Diamonds Today
Award Winner Ring, 1974,
18k gold, diamonds

diamond bracelet, which was a winner in the 1973 competition. Heartened, I submitted an engagement and wedding ring set in 1974. It was also a winner. Then I was invited to submit for De Beers Bicentennial Collection, to tour the country promoting the sale of diamond jewelry. Through the various social gatherings which De Beers hosted for these events, I met many top fashion manufacturers of fine jewelry, and had a peek into the workings of the immense commercial jewelry industry.

I now find myself in a midway position as a metal worker, somewhere between the handcraft movement and the fasion industry, and trying to utilize a unity of sorts between the two.

I am still having a good time. I get to make things every single day. I like to have some creative hands-on experience each day. (Even cooking and mending are such experiences, but the bench or drawing board elicit greater satisfaction.) To make, to produce, to do—to feel that glow, that sense of accomplishment. Of course, the professional experience does not exclude the personal experience and its concurrent commitments and events.



Surveying the images and forms which these efforts have produced, I see that I have gone through periods of making nurturing images and organic forms, soft and voluptuous, and other times geometric, abstract structures, sharp or pointed, hostile or aggressive, and hard-edged. The work becomes the self-image. It is also, for me, a struggle to synthesize the

VERBAL	with the	VISUAL
symbolic		actual
abstract		experiential
condensed		tactile
generalized		specific
ephemeral		tangible
spiritual		temporal

These are my poles. I play mental ping-pong with images and ideas bouncing between these poles—sometimes coming up with a form embodying both.

My favorite fantasy flashes forms of microcosm and macrocosm simultaneously. My world is made up of bits and pieces of structural energy that interchange and interact because they FIT in random timespace with other bits and pieces. Their structure is their process, always becoming—like a DNA molecule—its form is its program and perpetuation. This makes for a neat and tidy "head" for me, since all things and happenings—past and future, as well as present—are embodied in this recombining, and I am part of the whole event, as are you—connected, whether we want it or not.

AUTOBIOGRAPHY

by Bruce Metcalf

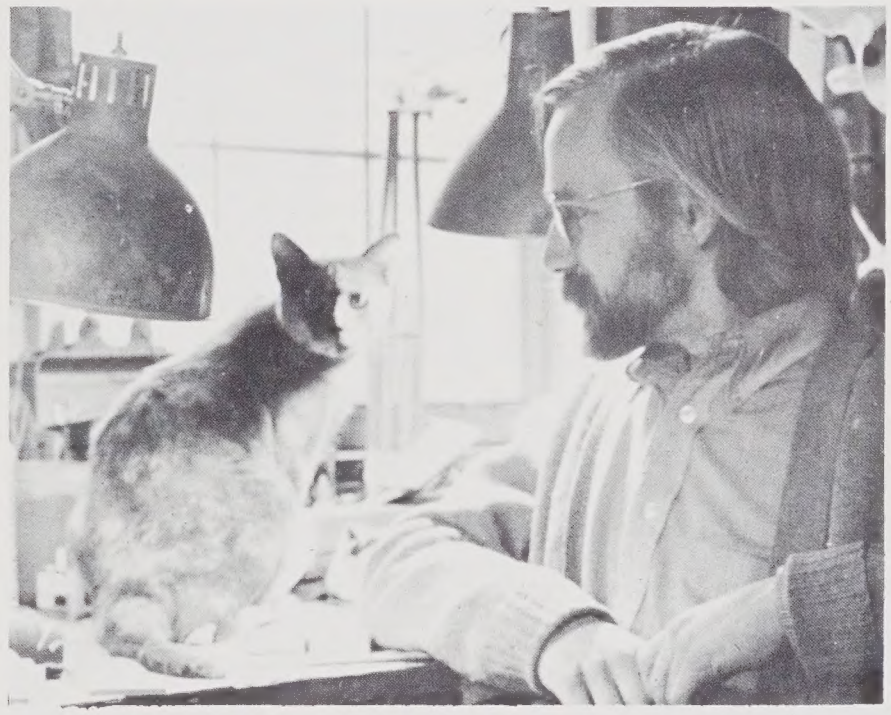
When I was a kid, I made model cars and the like. There was one that even had working door handles and a glove box that opened. I never took art courses in high school — decided I wasn't good enough to compete with the art heavies there. However, I liked drawing cartoons and making posters, and had my first taste of fame in winning some poster contests.

When I went to Syracuse University, I started in Liberal Arts, switched to Architecture, and then changed to metalsmithing in my senior year (1970). All this switching around was a very haphazard process of trying to find a course of study that suited me. I was looking for a discipline that encouraged independence and creativity, rather than conformity. It was my good fortune that Michael Jerry, a patient, tolerant and very knowledgeable man, was my teacher in metalsmithing. Under a less sensitive teacher, my fragile impulses to express myself may never have surfaced.

My post-graduate education was equally inefficient. I spent a year at Montana State University, the next year at New Paltz, N. Y. as a night student, and still another year working in a production jewelry shop before going through the M.F.A. program at Tyler School of Art (1977). I don't regret having taken such an indirect path, for each experience has proven useful.

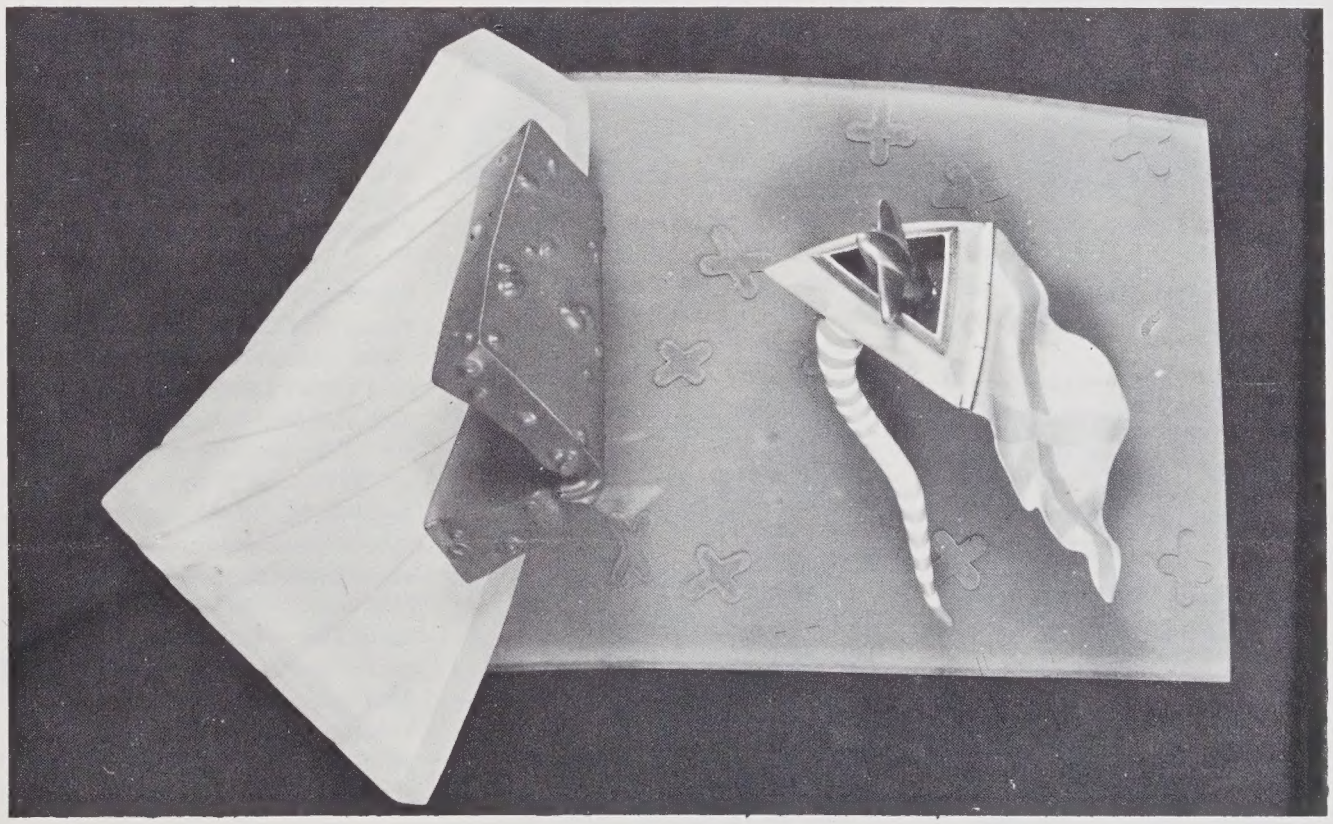
So much for names and dates. I would prefer to write about my work and ideas. The work may be seen as physical evidence of where I've been — a kind of travelogue to a journey of the mind. My artistic progress has been slow and unsteady, and I have spent a lot of time barking up the wrong trees. I think the source of my persistence is my belief that I have found the best way to give back to the world, given my talents and limitations. Some of my most memorable experiences have been with art and architecture, like the jewelry of Rene Lalique or the buildings of Antonio Gaudi. I hope that my work will inspire a few people just as clearly as some work has inspired me.

The first pieces I did, that showed much individuality, were toy-like and cartoon-like. I had been cartoonist for a student newspaper, and it was gratifying to have people like my cartoons.



Artist and Nifl the Cat

Bruce Metcalf
"Flying Triangle and Curved Dirt" height 9", 1978



I tried for a similar effect in my metalsmithing. I found the humorous overtones much more satisfying than dealing with the serious issues defined by painters and sculptors. There was a strong current those days toward whimsical art in Funk ceramics and in the work of a few metalsmiths like Earl Krentzin and Brent Kington, and that kind of work influenced me tremendously.

My intuitive choice of funky, funny work has affected me ever since. I find much contemporary painting and sculpture to be blank and expressionless; unable to hold my attention for long. I have an innate distrust of Western philosophy, especially the practice of naming, categorizing and assigning hierarchies. The strong influence of Western philosophy on Western art also puts me off. In the last 50 years, concept has been the preeminent aspect of painting and sculpture, to the point where the object finally disappeared completely in the 70's. I am unsympathetic to these trends; I would rather make an object that is complex, symbolic, and at least partly figurative.

During my first years as a metals student, I started mixing media and techniques. There was a lot of exciting work being done at the time where crafts-people were mixing metal and glass, or wood and fibers, or any number of other combinations. It seemed natural to me to do the same thing — to start using wood, plastics, fiber and paints with the metalwork. The choice of a material depends on how well it suits the piece. If it works, I use it. There are a number of people in any crafts discipline who hold their material to be almost sacred. In time, however, I came to see that attitude as a kind of closed-mindedness. I have no special commitment to metal, and I use metal only when it is appropriate for the piece I am working on. Metal is a tough, durable and highly controllable material with a hard surface, and I use it for those properties. However, any material can be used. There is no material or technique that is intrinsically outside the range of art. At one point, I used mostly cardboard for my work — partly as a gesture of rebellion.

I quickly adopted a similar attitude about function. As a student in an art school, I felt no need to limit myself to the traditional functional contexts of metalsmithing. Nor did I mind unwearable jewelry, or pots that could not hold anything. I see the artistic process as first becoming aware of as many options as possible, and then choosing the alternatives that seem best. To eliminate an option because of tradition alone seems foolish to me, because that option could be a useful one. The taboos of history and convention are usually a list of choices that other artists eliminate for their own reasons, but I demand the freedom to find out for myself.

As it turns out, I have been making quite a number of brooches in the last few years, so I find myself being a jeweler anyway. I like working flat, with graphic imagery, and I like the hand-size scale. These three limits define an object that can easily be worn — all I have to do is put a pinstem on the back. I enjoy the idea of wearing art. It is a personal gesture that would be very difficult with most paintings and sculptures.

After four years of making toy-like objects, I became dissatisfied because there was no longer enough content in the work to please me. I wanted my pieces to stand for more than a rebellious gesture against the fine-arts establishment. I became something of a social commentator (this was still in the era of the Vietnam war), and I began to use written statements on the pieces to convey my opinions. This began to look a little too obvious after a while, and I became more of a symbolist. Different forms of symbolism go right back to the origins of art, but I wanted to make symbols that refer particularly to my culture and my time.

From time to time, I like to relax and have fun with my work. This was an idea of Jack Prip's. He would occasionally make pieces from materials like wood and Wheat Thins. He stressed that metalsmiths should learn to relax; that seriousness without relief can be stifling. So, once in a while, I like to feel around— just sticking things together to see what will happen. It can be exhilarating, or it can be a total bust. One lucky result from a period of relaxed experimentation is "Nok-Out Nik-Nax." I rapidly made a series of nine small objects, and placed them on a shelf. The purpose was strictly to enjoy myself, and nothing else. And yet, I think it's a successful piece.

My work doesn't appear to be very consistent from one piece to the next, in many cases. Consistency is valued highly by some people in the arts, but I don't find it very useful. I insist on having the freedom to do a piece like "A Man Can Be an Island" one month, and "Nok-Out Nik-Nax" the next. All my work springs equally from my ideas and my needs, and they contradict each other no more than I contradict myself. Most of my pieces are carefully considered before I decide to make them, and I always wait until there is a sense of rightness to my mental picture of the piece before I start working on it. This sense of rightness, which is both intellectual and emotional, gives me my motivation and my justification. If a piece is good enough for me to make, that's fine. Naturally, not every piece works out as well as I would like. If somebody doesn't like my work, or thinks it's bad art, that's fine, too. I try not to be too concerned about other people's judgements, but rather to listen to my intuitions. The intuitions have usually served me better.

I believe that the best art emerges in a very direct way from the personality of the artist, largely via feelings and intuitions. The more that theory and concept becomes the goal of art, the less the art shows of the artist's personality. As a consequence, the work loses "soul." I mean "soul" in the same sense that musicians talk about certain music having "soul," and other music not having it. It is not

a precisely definable term, and does not submit to logical examination. Either one recognizes it and understands it, or not.

On the other hand, I think it is vital for artists to express themselves in speaking and writing as carefully and logically as possible. Many times, people do not grasp all the thoughts and feelings that go into a piece, and it is helpful for the artist to explain things to them. Although I can't explain my work to people when the pieces are in a show and I'm not around, I often come to a better understanding of my work just by talking about it. Logic does not apply to every situation — not everything is understood clearly enough to put into a rigorously logical framework — but logic is very useful for clear communication of ideas. For myself, I try to reach a balance between intuition and rationality.

This search for a balance between feeling and thought has become one subject of my most recent pieces. I am moving from social commentary to personal commentary, on the assumption that I cannot criticize another person's house until my own house is in order. My work thus becomes self-criticism and self-portrait — a record of what I am thinking. Recently, I have been influenced by Oriental conceptions of the self, especially as in Zen Buddhism, and I am tentatively working in that direction. My future work will show these influences.

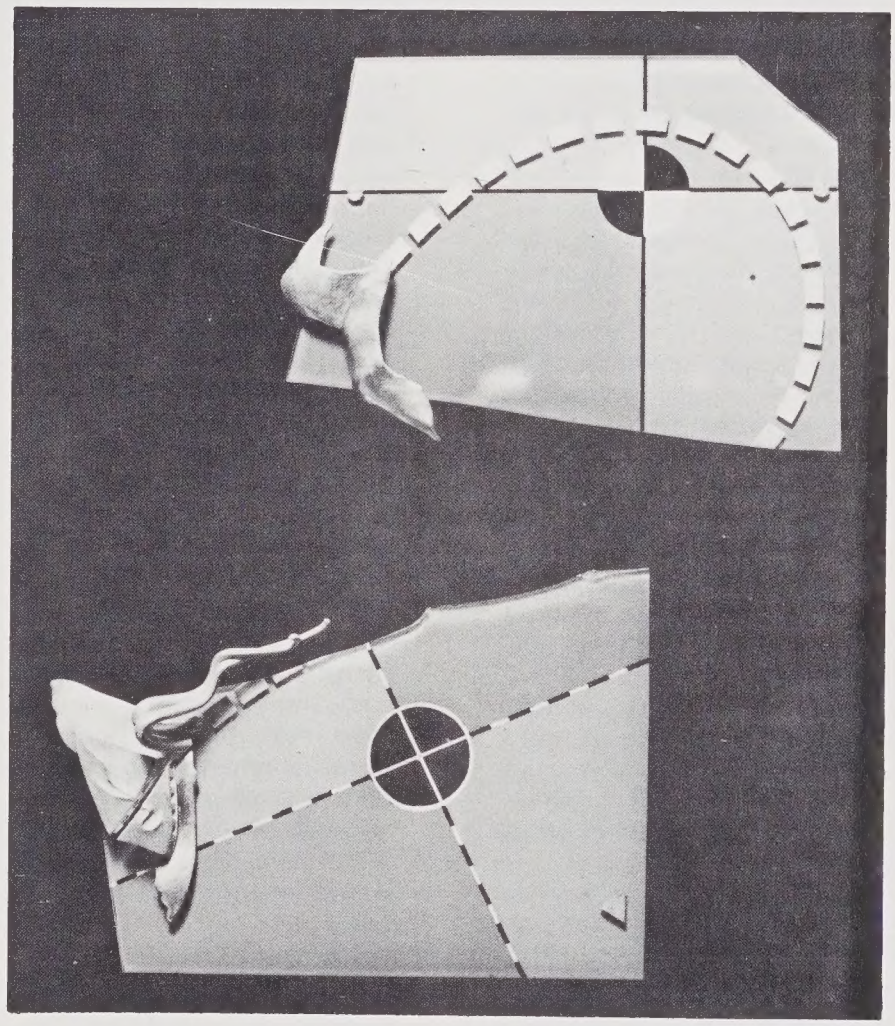
As a metalsmith, I have to admit that I am not too excited by most of the metalsmithing that I see these days. I see too much repetition of cliches. How many slick shell forms or nice pocket knives do I have to look at before they become all too familiar? It is easy to see a piece of good work, and think that you can do good work by imitating what you see. Almost every artist goes through a stage of imitating the current styles, but the best artists always break away.

I also see an overbearing concern with technology in metalsmithing today. There are a lot of nifty techniques to be learned, I must admit. However, I can't get all worked up about some technique just because it is new. The result of this overemphasis on new technologies is that there are a number of people who have no idea of what they are doing, but know very clearly how to do it.

Nor am I interested in becoming a designer and working in close cooperation with industry. The harder that people try to sell things — which is the basic interest of industry — the more they compromise their work to the taste of the market. For me, compromise holds no promise, and I intend to pursue my work whether it sells and becomes acceptable, or not.

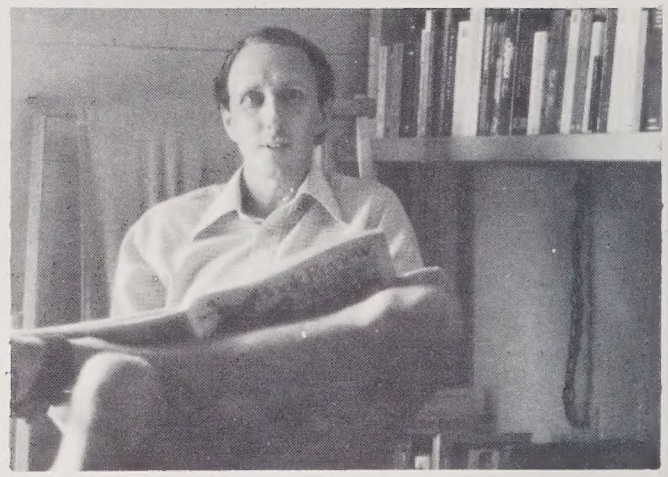
I don't even hope that it will be an easy time. So far, it has not been easy. I will leave it for others to decide whether or not I am an artist. I'm sure that some people would not even consider me to be a metalsmith, but I can't worry about that. Such categories are irrelevant to me.

A teacher of mine once showed a film of "Alice in Wonderland" to his class,



Bruce Metcalf
Missing the point, pins, silver, plastic, 1979, 3" high

intending to illustrate a point. He talked about the hookah-smoking caterpillar and the other exotic, apparently irrational characters in the story. He said that they were the authentic characters, and Alice was only a confused spectator. He said that these characters were exploring their own space, in their own way. That made a great deal of sense to me. If I am ever to do anything of real quality, if I am ever to touch anyone, I believe that it will be through exploring my own space, in my own way. This is my statement of faith.



INTERVIEW WITH RANDALL GUNTHER

by Susan Benforado © 1979

Q. WHAT MADE YOU GO INTO JEWELRY?

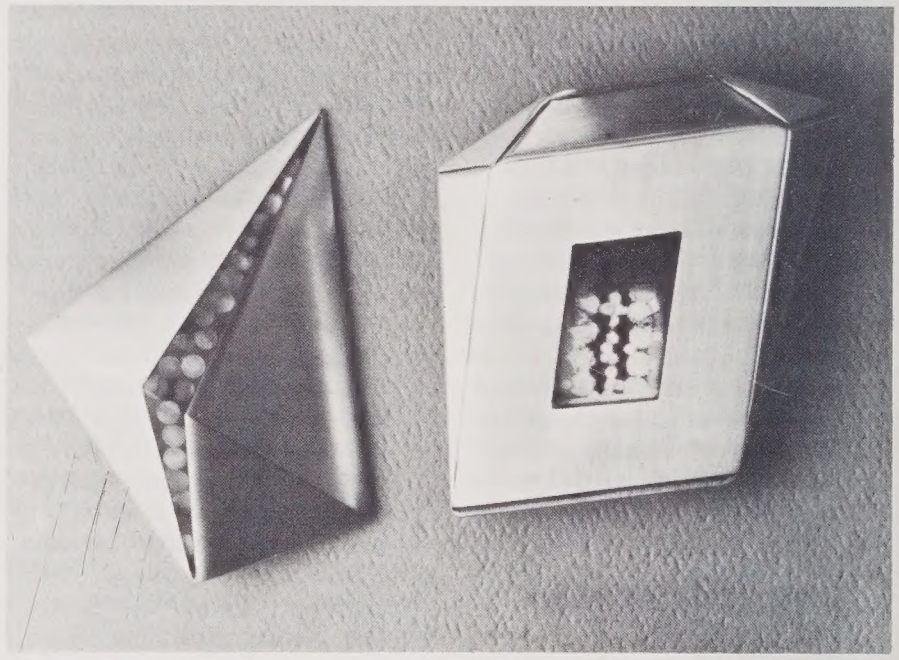
A. My interest in art dates to the day I dropped physics my last year of high school and took ceramics and carving in its place. Although I began my freshman year at the University of New Mexico with the intention of pursuing a scientific career, again an art course curtailed my scientific bent. I went into jewelry specifically because I felt drawn by its intrinsically mystical qualities, or rather, by the intrinsically mystical qualities the objects themselves possessed, all of which appealed to me in a fairly primitive way. As I began to work with jewelry, the primitive aspects fell by the wayside. I now view it as a sophisticated art form. While still sensing it holds many ancient secrets, I perceive it partaking of contemporary influences and trends. Also, knowing I was likely to lead a mobile life — wanting to travel — must have influenced me somewhat towards an art form that was portable; that could be done almost anywhere. Finally, one can work in jewelry with so many substances and in so many forms that it appealed to me as an art form that was at once more intimate and less restricted than the others.

Q. DO YOU CONSIDER YOURSELF A JEWELER, METALSMITH, SILVERSMITH, ARTIST, WHAT?

A. I consider myself first an artist and designer, then perhaps a person who works with metal and makes jewelry and small objects. As far as the design aspect goes, I feel that painting and drawing, which I also do, are equally as important, and in that sense, I do not consider myself only a jeweler. There are really no art forms that I would not be curious to try, were there time and opportunity. However, jewelry has retained my curiosity and involved more of my time proportionally.

Q. WHAT IN YOUR BACKGROUND STRIKES YOU AS IMPORTANT TO YOUR DEVELOPMENT?

A. Climbing over artifact-encrusted hills in New Mexico every summer of my childhood must have embedded in my consciousness the designs of other ancient cultures. I was told of the immense age of these shards, but not until formal design classes years later did I consciously unravel and incorporate into my endeavors the many designs I had seen earlier; it was a subliminal accident. I did undergraduate work at Northern Illinois University in art metal, with a strong secondary emphasis in two-dimensional work in various media. After undergraduate work, with little confidence in myself, I succumbed to the real world for a year in downtown Chicago. It took 4½ years to get a BFA and only one year in the competitive jewelry market to convince me that either it was not ready for me or I was not ready for it. I returned to school to do an MFA at the University of Wisconsin in Madison, again in metal and 2-D. My three years there finished with the receipt of my degree — after which I drove off into the sunset, headed for Arizona's deserts. The scientific bent and archaeological fascination went two ways while I was in school. The fact that most art-history courses did not go deeply into the technical aspects of historic metal working led me to take a museum program at Wisconsin. I was involved in the restoration of several pieces, which kept up my archaeological interests and caused me to delve into technical curiousities which interested me, as they seem to interest so many of us in metal.



Randall Gunther;
Belt buckle and Brooch, silver and plastic,

Q. YOU HAVE MOVED ABOUT A GREAT DEAL. IS THAT BY CHANCE, BY DESIGN, OR BY OPPORTUNITY?

A. I would have to say by design and also by chance. The opportunity to move around and to travel has, I think, to be made by each person. While it is exciting to happen to do something, making the opportunity for yourself is a more positive approach as far as growth potential is concerned. I consider travel a major factor in our understanding of forms in art — seeing how art exists against cultural backdrops different from our own can be a solid building block in one's own development.

Randall Gunther
Four rings, silver, lapis, plastic

Q. WHERE HAVE YOU LIVED OUTSIDE THE COUNTRY, AND WHY?

A. My interest in European ideas and modes of working convinced me to spend a summer studying in Salzburg, Austria, with Josef Symons, a Vienna-based goldsmith. I found the experience so valuable that I would advise any training metalworker to sell the shirt off his/her back and go into debt to obtain it. It simply cannot be compared to any university program. So convinced was I of its value that I repeated the experience the following year in Copenhagen, where I had the pleasure of working with Holst Anderson. These European experiences, coupled with my own university training, convince me of the value of staying flexible and perfecting a variety of ways of working. I see this as the most demanding and self-analytical way to improve one's style. The necessity to absorb "more" must be an ongoing process, refining one's ability to sieve out the best from each artistic encounter.

Q. WHERE ELSE WOULD YOU LIKE TO TRAVEL?

A. I'd like to go to the Far East, to China and Japan, to India and to Persia. Traveling beyond one's own cultural experience allows one to put one's own values in perspective. By exploring primitive western cultures, I have done a lot of comparison and analysis. I feel now that I'd like to examine completely different cultural approaches where they originate. The introduction to other places and other cultural situations may make many of my ideas obsolete. I would like to take on a broader philosophical approach to my work that is not only universal but individualistic. This may seem a contradiction in terms, but I think that there is a framework of ideas which exists and can be discerned, and that aesthetically, this is crucial to the evolution of my work.

Q. YOU SEEM VERY AWARE OF, AND PERHAPS INFLUENCED BY, ENVIRONMENT, YOUR OWN AND OTHERS. COULD YOU COMMENT ON THIS?

A. I consider artistic environment to be a critical factor in that an artist's workspace often characterizes the artist. For me, one's own workspace is a magic spot that one should embed oneself in. Whether you work in a warehouse loft or in a broom closet, the space should be an aesthetic experience in itself and should change as work changes — at the same time, it should help improve work. We should draw ideas from others' working spaces and from other environments in which we feel comfortable, using these to help us re-examine our own thoughts. I was extremely impressed by the practical working spaces I saw metalsmiths using in Europe. They were places one wanted to walk into, to settle in, to create in; they were natural spaces, places for thinking. I don't remember ever working in university studios that were both neat and aesthetic. After seeing several studios that opened onto Japanese gardens and that were very subtly lit, both day and night, by indirect, unglaring light sources, I got inspirations for unpretentious, but influential studio space. I do not think that technologically adapted studios with their institutional concrete and glaring stark flourescence, however well intentioned, suit us best. Jewelry is an intimate art form, whether it is made in an industrial space, a university studio, or at home, and it demands an equally intimate work space.

Q. WHEN NOT WORKING WITH METAL, WHAT SORTS OF THINGS DO YOU DO?

A. I try to complement my inside working time by being outside as much as possible. Maybe working on small items makes me feel too far from physical activity, and I need something active like mountain climbing or fencing, or something that involves a different sort of concentration, like chess. Keeping the temper in our physical selves is as important as keeping it in our mental selves. I know this has been said before, but I am convinced it is an important point to reflect on and to maintain.

Q. HOW DOES TEACHING FIT IN WITH YOUR WORK?

A. Four years of full-time teaching at the college level have provided time to begin to put together my thoughts on the subject. I feel that in a field as open as art, constructive criticism becomes essential. It is important to help students look for answers and evaluate the answers they reach; it is equally important for them to realize that their answers are as valid as mine, that there is no one right answer. Expressive forms are everyone's property. Knowledge — mine, theirs, historical, technical, conceptual — may help in finding an answer, but it does not automatically validate an answer. Further, I try to sieve out ideas from my own past experiences, academic and artistic, and adapt them to what I see as a particular student's needs. Finally, I would say again that for me, living and working in different environments has been the most complete artistic stimulus — central to my own conceptual growth which, in its turn, is essential to my teaching. My full-time teaching experience, in Arizona and Canada, has been in vocationally-oriented jewelry and metal programs. The technical aspects of metalworking that one acquires in university degree programs may leave something to be desired; however, an artist who wants to be versatile and technically proficient will find the means to make him/herself so. I have always felt that the instructor had a moral commitment to help equip students to cope with the real world, in whatever way that is possible.

FEATURE ARTICLES

JAPANESE JEWELERS

by Carol Hearty

Japan's jewelry heritage is very interesting — it doesn't have any. Before Commodore Perry opened the doors of Japan to the west, they wore nothing you could call jewelry besides lacquered hair combs and tinselly hairpins, unless you go back to the stone-age Joman culture, when they wore comma shaped stone beads called MAGATAMA, presumably as a protection against evil spirits. But because of a political or religious interference, they ceased to be used.

What the Japanese do have is "Biishiki," in the dictionary described as "an aesthetic sense." It is a combination of two words — "Bi," meaning beauty, and "Isshiki," meaning consciousness, awareness, appreciation. A japanese garden serves well to illustrate the difference between eastern and western sensibilities; where we have orderly rows and symmetrically pruned bushes, expressing man's power and dominance over nature, the Japanese prefer to work in harmony, to express the natural, already existing sense of order and balance. The importance of harmony as a concept is not as a rigidly controlled order, but a sense of orderly imperfection.

The Zen concept of purity and nothingness, most probably that aspect of Japanese art which westerners identify as "Japanese," has to do with the chasteness of simplicity — "if the absolute is to be directly grasped, the many colored world must be seen through and everything inessential must be eliminated." You might recall the austere atmosphere of Japanese interiors; they emphasize what is placed or happens in them the way silence magnifies a small sound.

The Zen concept is foremost in Mr. Yasuhiko Hishida's image of the indigenous essence of true Japanese art. Mr. Hishida, born 1927, is one of the old guards and the leading philosopher/ writer of the jeweler's community, as well as an influential and charismatic teacher. He is currently professor at the Musoshino Art University, runs the Studio D'Oro, is secretary general of the Japan Jewelry Designer's Association, and a director of Craft Center Japan. Many of the younger jewelers to be mentioned have studied under him.

Yasuki Hiramatsu, born 1926, is professor at Tokyo Art University. As well as being another good teacher, he is a prolific producer, constantly experimenting in a typically Japanese manner.

For a time it was with miniature rod structures, bearing a close resemblance to traditional architectural structures; this was not intentional, he says, but came naturally out of his way of doing things. He explains that he likes traditional things, is always surrounded by them, and so they influence him, consciously or unconsciously.

When he designs, he considers two aspects; that of form, as something useful or functional - a ring, a sake cup, a paperweight; and that of content, expressing experiences he describes as being of two kinds - life and technical.

Like most Japanese, he feels it's important to spend his life in a good way - be kind, honest, and so forth, because it comes out in his work. The other experience, technical, is derived from experimentation with materials. Between known techniques and experimentation, he finds something new the material can do, some new quality he can coax into being.

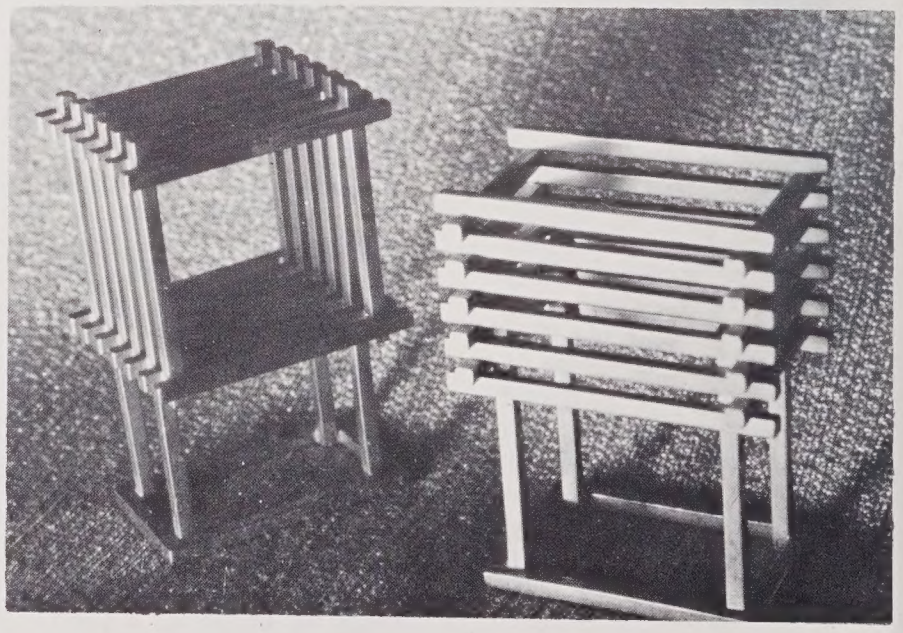
In the Japanese mind, it is as important to discover beauty as it is to create it. Mr. Hiramatsu proceeds in a manner typically Japanese when he does as much as possible to the existing material, in terms of treating and changing it, to discover or add interest, rather than adding on embellishments, as a western artist might be inclined to do.

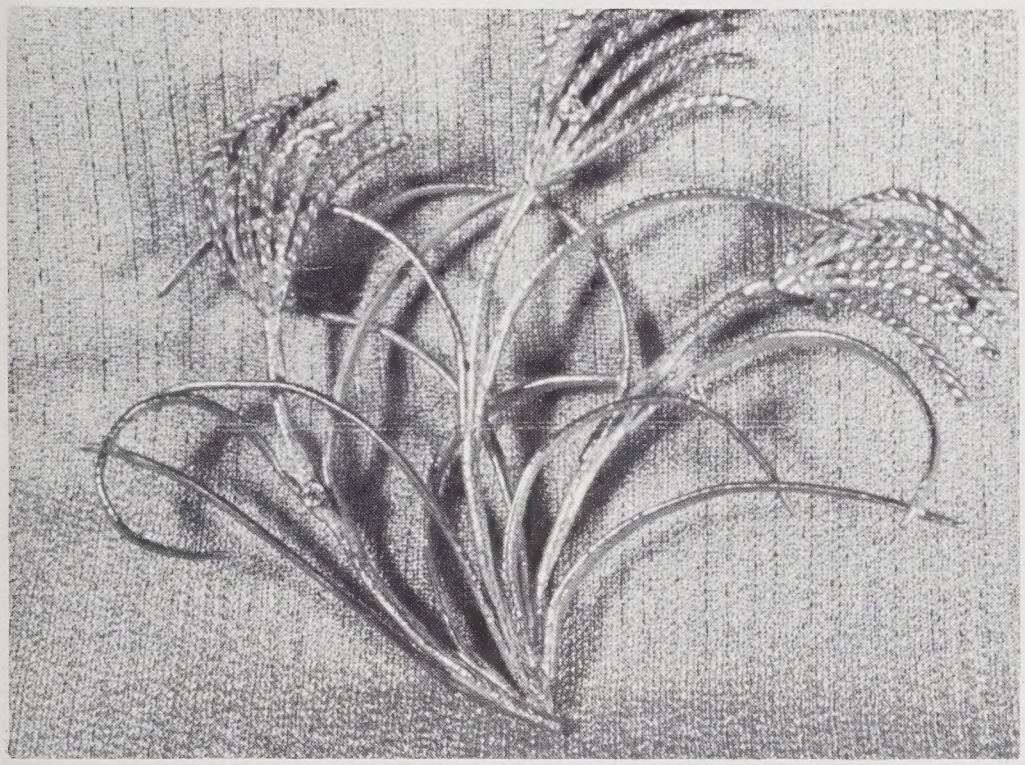
In his treatment of gold as a drapable medium, he remarked that generally people regard metal as something hard and cold, but he feels it has soft, warm qualities. He says that sometimes he is emotional, but more often works in a distant, more objective manner.

When I first met Kimio Sakai, I judged he was in his twenties, and was surprised to learn he was born in 1934. He graduated from Tokyo Art University and has been teaching there with Mr. Hiramatsu for some twenty years. He looks and thinks young, but is well known in Japan for his deep knowledge of traditional metalworking techniques.

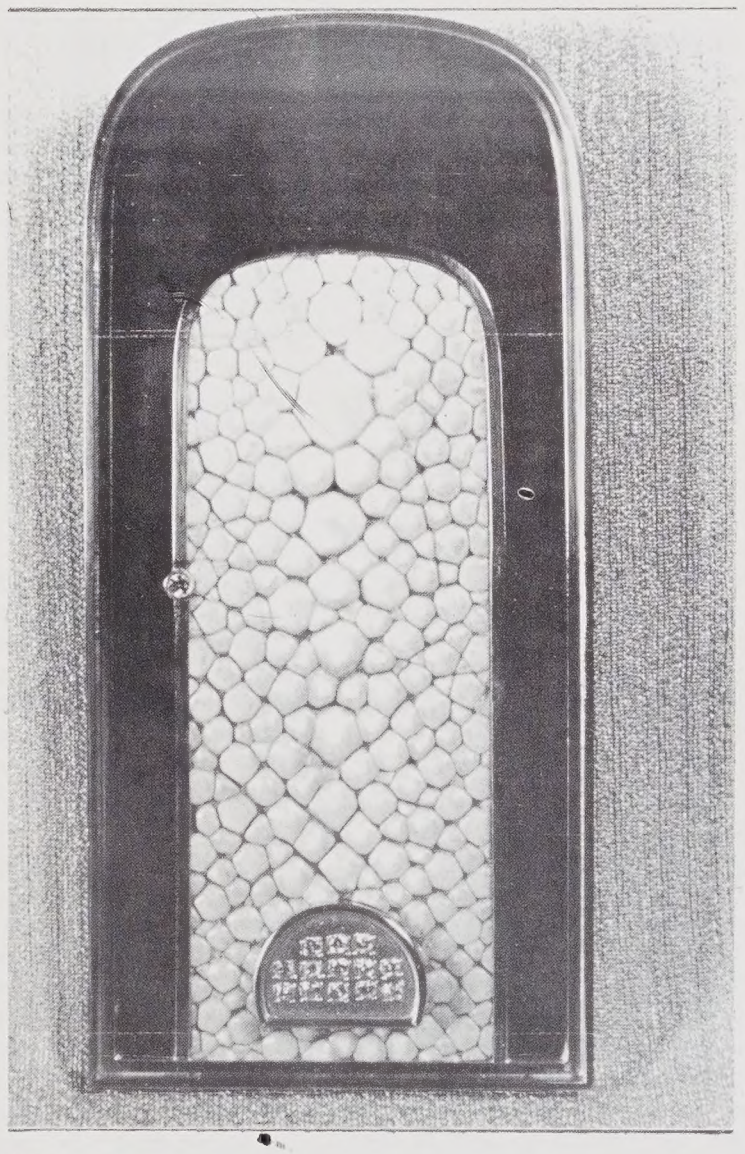
The black backgrounds which make much of his work so distinctive are an alloy of copper and gold known as

Hiramatsu, pair of rings

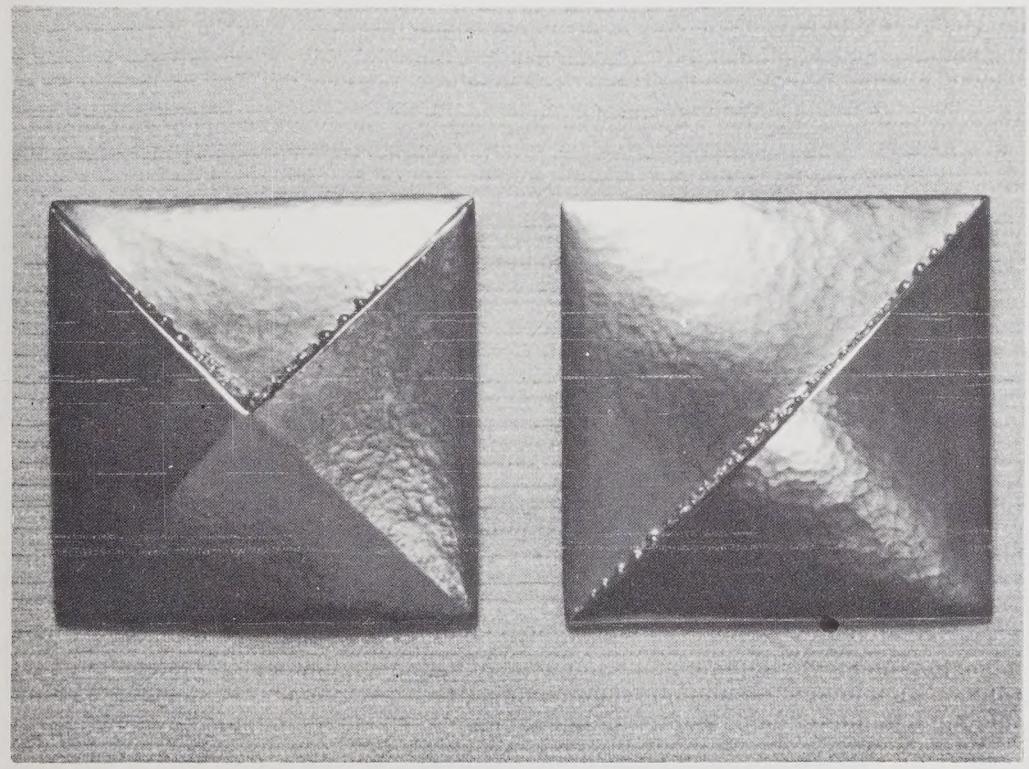




Hishida, Brooch



Sakai, Brooch



Hishida, Two Brooches

"shakudo," which takes on its deep black color from chemical boiling, and he gives it a good rub with chopped radish as well. The noduled white material is a type of shark skin, traditionally employed in the handle of the KATANA or Samurai sword, one of the antique objects he holds an avid interest in. He refer to the old masterpieces as "my great teacher."

He has done a series of brooches inspired by the armor of the Muromachi period (1338-1573), evoking images of violence long past.

However contemporary the appearance of his work, he draws most of his energy and inspiration from the past, using traditional techniques, and sees himself as a continuation of that history.

Another of this generation, unusual in her position as a woman, is Reiko Yamada. I had made contact with her during my first confused days in Tokyo (she was my first interview), and I was wondering whether an exhibitor in a department store would have the calibre of work I sought or not — it turned out that she did, very much so, and at the same time I discovered Japan's unique vehicle for the arts. Besides the small galleries that we are familiar with here, the larger, more exclusive department store has an entire floor devoted to gallery space, and hosts the prestigious national and international exhibitions.

Born in Tokyo in 1933, Mrs. Yamada says she feels fortunate in having studied metalsmithing at the Tokyo University of Art shortly after World War II (graduated 1958), when the curriculum was still very traditional. She feels the education she received twenty years ago was a lot better than what the young student gets today.

She is proud of having a traditional Japanese way of life, thought and cultural background; but as she admires the KATANA and family crests and looks to them for inspiration, she realizes that she is at the same time a modern woman in a modern world.

She has been to both Europe and the U. S., and when she goes she feels confident about Japanese techniques and skills with metal, and sometimes reflects that the westernization of Japan may be the cause of many cultural losses.

Born in Tokyo in 1946, Aya Nakayama is of a later generation. Although her work took first place in the 1976 Jewelry Exhibition, her primary career is as a free-lance industrial art designer. Her theme in this work is the transition and fusion of silver-to-silk; the contrast of soft, colored silk against the hard, shining silver. And, since metal is heavy, she says, and unnatural to wear, she feels a greater latitude in designing larger, lightweight silk jewelry.

The silk plaiting is known as kumihimo, and however contemporary it's use in jewelry, kumihimo bears a long tradition as the belt over the obi on the kimono. Ms. Nakayama may well have had an important influence on the current kumihimo revival in Japan today.

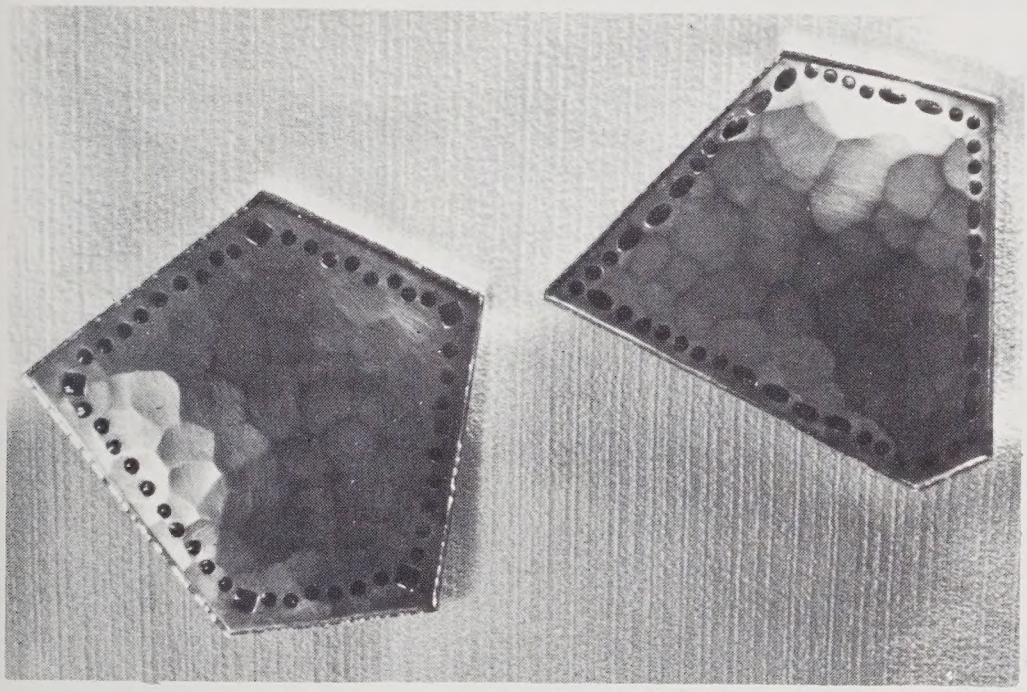
Shojiro Tsuruoka, born 1936, is of medium height and strong build, actually looking a lot like a stocky Marine, and so seemed an incongruous contrast to the teeny enamelled silver bluebird he gave me as a memento of my visit. But his gentle nature made its presence known in his manner, speech and work.

The brooches of delicate natural themes were part of a recent but earlier series of "experimentation."

His latest work has taken a dramatic new step in the use of bold, hammered forms touched with brilliant enamels. It was suggested to me I might see more of the "Japanese" in them, if I would imagine them without the enamels.

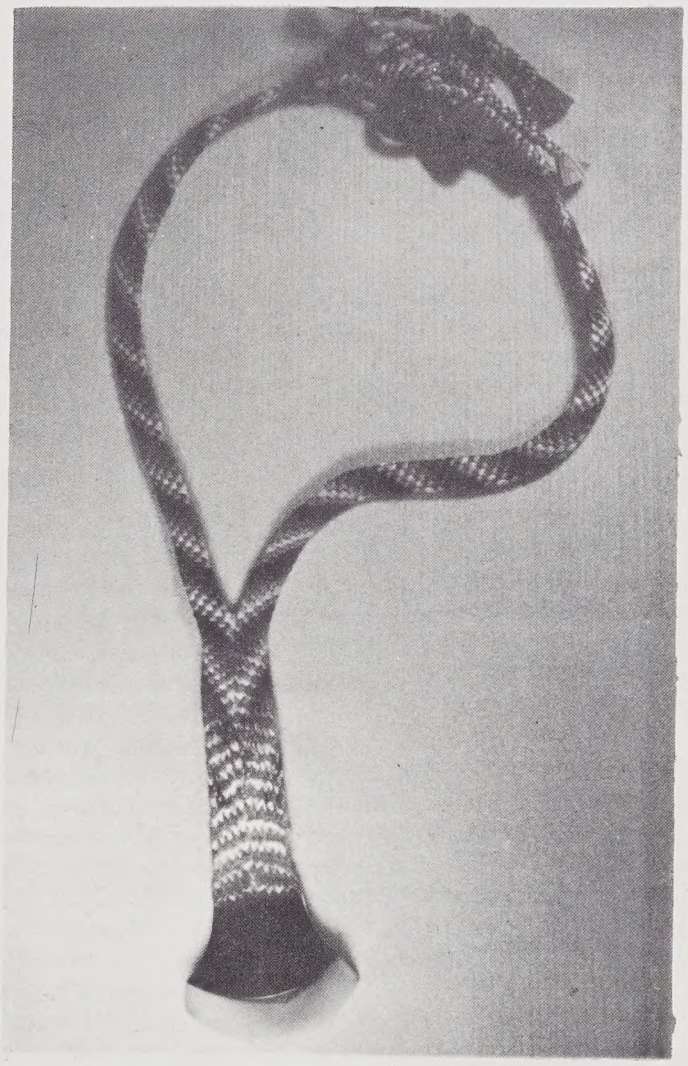
Mr. Tsuruoka preferred not to intellectualize verbally over his work, but simply offered it for my inspection; whether this was the language barrier, his mood at the time, or as I prefer to think, his longtime, natural, uncomplicated approach to his work, was not certain.

Yamada, Brooch, gilt silver



Tsuruoka, 2 Brooches

Tsuruoka, 3 Brooches



Aya Nakayama, Neckpiece

Tategami, Ring

Meiko Matsue was born in Tokyo in 1940, studied at the Japanese Women's Art University in 1963, where her major theme was "dwelling in harmony with the world."

Meiko had formerly worked in a very three-dimensional, graphic, hard-edged style, but in experimenting with reticulation was pleasantly surprised to discover a totally new quality that was friendly and soft. Meiko's contention is that it is important to approach the work with a 'deep mind,' and to harmonize mind-torch-material, working together.

Another woman in this noticeably sexually integrated field is Chiho Tamiya. Born in 1940, she took her master's degree from the Tokyo Art University in 1964.

Characteristic of the greater portion of her work is a richness comparable with Japan's beautiful brocades. She claims influence from the Muromachi and Momoyama periods, covering 1338-1600.

Her work is a good example of another Japanese artistic heritage — a strongly decorative metalworking style brought to perfection first in the KATANA or Samurai sword, later in vases and similar show pieces, and today in new jewelry.

Decidedly contemporary in execution, many of her ideas and motifs are derived from the traditional Japanese environment. She likens the outlines of these brooches to the sleeves of kimonos.

The lower brooch is an imagined bird's-eye view of a traditional Japanese garden — the circles, stepping stones across; the agate, a boulder; the diamonds, flowing water.

Natural themes are a strong guiding impetus in her work, illustrated by these two brooches depicting earthquakes, speaking of the entire strength of the earth.

Her work is often allegorical - in a Japanese sense she expresses it as "an escape to a poetic dream world, a place of rest."

She wishes to express beauty through her jewelry. It and the personality of the wearer should enhance each other. And besides, as many of the artists there seemed to put it, she wishes to express her heart.

I had trouble remembering this man's name for some reason, cannot say why, as Mr. Ino is not that difficult, so whenever I wanted to refer to him in conversation, it was "Mr. Pocket."

How did he get started on pockets? While riding the train he noticed that women's pockets were big, men's pockets less so, and came to the conclusion women must carry more around and that even pockets bear gender.

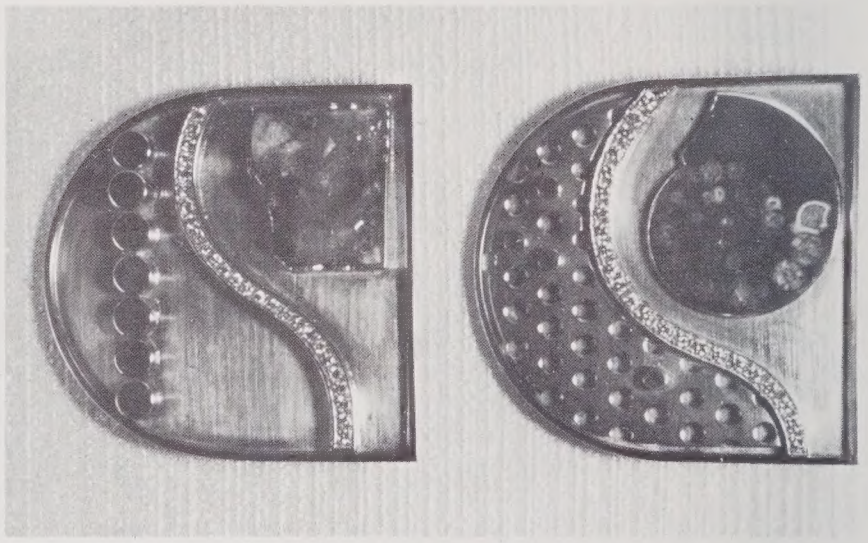
So it then became his mission to express the maleness and femaleness of pockets. He wants you to "feel by eye the difference between man and woman."

He began experimenting with texturing in this manner when he noticed that any particles in the rolling mill caused scarring of the metal. He makes the impressions of stitching with a ruler and a bamboo stick, if he doesn't do actual stitching with wire.

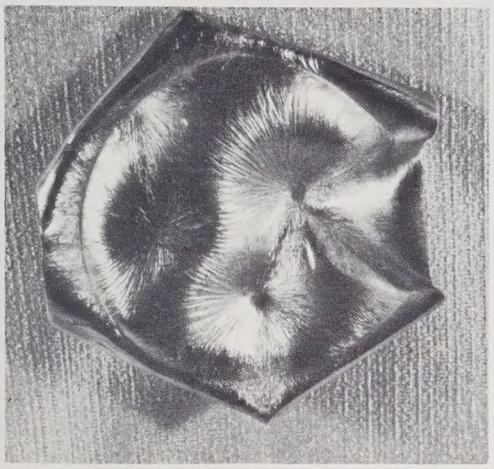
He said earlier in his career he worked directly with the metal and found himself making his work bigger and bigger as he progressed with a piece — he once had a plate end up the size of an hotel banquet platter. If he started something that went poorly, he'd simply begin a new one, and so has "a lot of failure work upstairs." Now that he prepares himself with some preliminary paper designing, he has achieved smallness, though he still maintains it necessary to keep in direct touch with the metal to "keep it alive."

Most of the work of Shuji Tategami, born 1938, seems to evolve around the ring, and he reaches a special strength in these, based on a prong set brilliant-cut diamond ring (regarded by many of the Japanese as something of a perfect form, as well as a *symbol* of eternity). Tategami seeks to remind that man-made perfection can never be reached, and that change is the only constant. The contrasting organic forms enclosing the rings are symbolic of the reclaiming powers of nature.

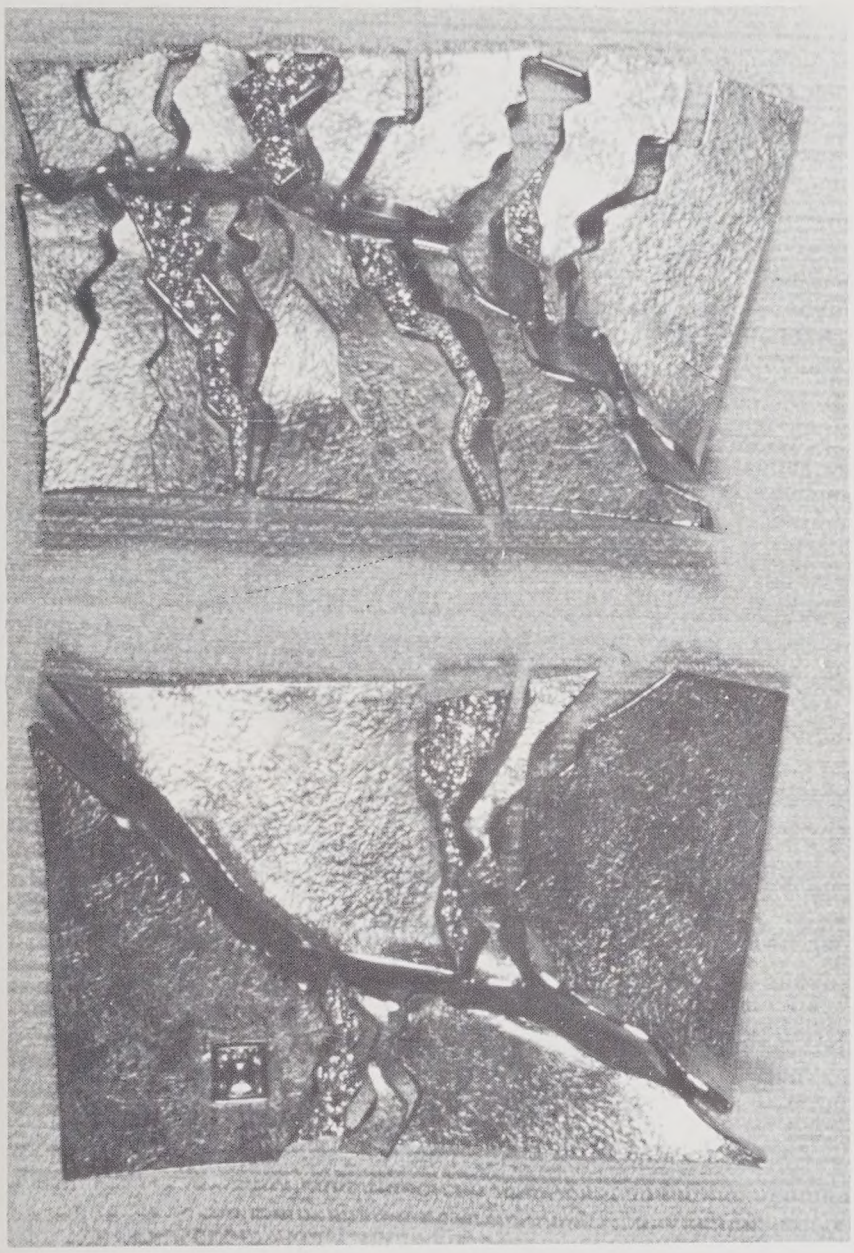
His thinking is that rather than expressing man as controlling master, the harmony of things should be explored. But he does bear a mixture of influences. When he first studied art he drew from models of Greek Statues and came to feel an appreciation for ancient Greek Utopic ideals. He would like to find that expression of classic beauty in his own work, a classicism that he feels is part of the endless nature of art.



Tamiya, Pair of Brooches



Matsue, Brooch



Tami ya, 2 Brooches

Noriko Yonebayashi was born in 1943 and specializes in casting at the Tokyo University of Arts. She regards her work as wearable sculpture, and her designs are presented as various landscapes. Some recall the balance of a Zen garden. She said if you find Japanese elements in her work, fine, if not, just as well. If it's part of you, it's part of your work.

Some of these 'landscapes' deal with her concept of cubic space — "out of this world and into cosmic space."

The following is a sculptor's review of her work, translated from Japanese:

"Space consists of environment and time. When I saw your work I felt that kind of space . . . sometimes it's the star seen from the forest, sometimes the light of a building, and sometimes it's the grass of a small ranch pasture. Each small object begins to tell a story - violence done to someone, an airplane flying, or it reminds you to go back to the sea and enjoy its pleasures there. These tiny pendants hold all this."

Noriko Yonebayashi says that most of her work is the product of daily events - not focusing on any particular events, but a conglomeration of living through many of them.

Suzuyo Nakamura, born 1930, did not venture into the jewelry world until 1965. Prior to that she devoted her talents to Japanese painting. She had wanted to paint with fire enamels, was frustrated by the pre-cut copper shapes, and so found herself a student of Mr. Hishida, eventually becoming attracted to the metal itself, without adding any color.

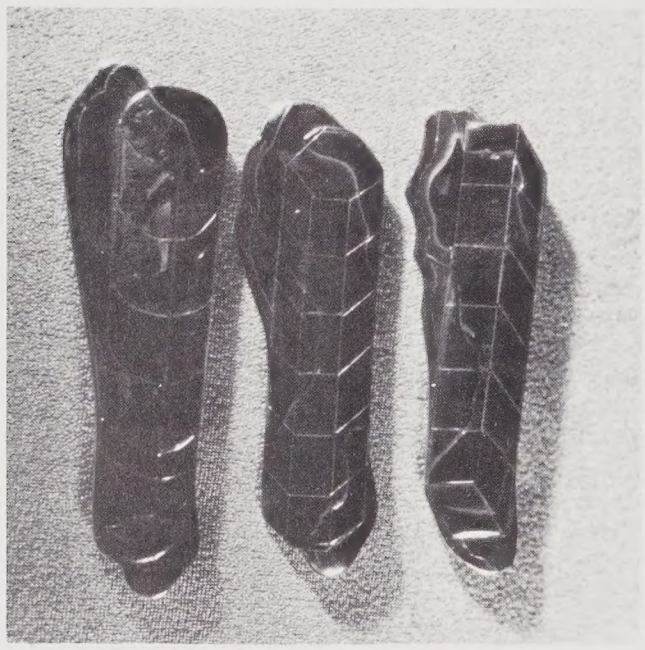
In these brooches composed of bent circles, she says her idea is not really to change a basic geometric shape, but to further express it. She plans to continue the series, and to attempt to introduce a feeling of movement to her work.

Before we progress to the most westernized of the Japanese jewelers, it's revealing to hear the comments of the Hawaiian born Minoru Azama. Minoru was born 1928 and studied at the Pennsylvania Academy of Fine Arts. He came to Japan via the armed forces, thought he'd stay a year or two, but that stretched into twenty-odd. He doesn't consider himself at all Japanese in feeling - he says he could never get into Japanese rigidity- it's too strict, too formal, too repressive.

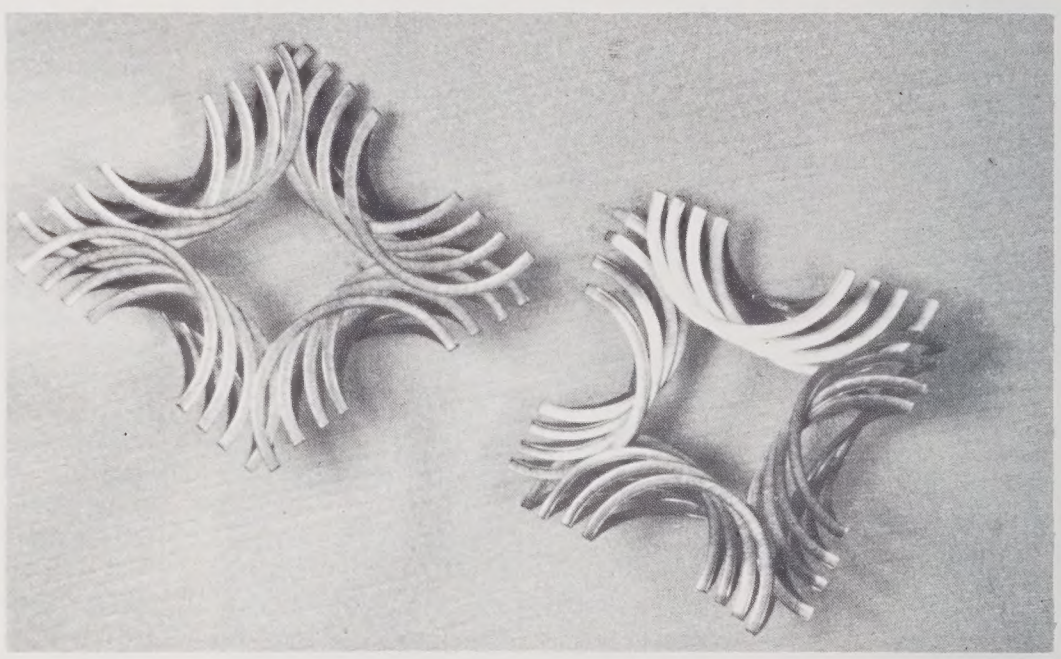
As a teacher over there, his comparatively relaxed attitude has had an impact on his students, and as a foreigner with many years spent in Japan he has been able to closely, and perhaps more objectively, appraise some of the differences between westerners and Japanese.

He says that authority prevails unquestioned in Japan, and the teacher is "like God Almighty." He finds his students in a shell, and his hardest job is to get them to open up and talk, ask questions. The Japanese social system of group effort is very efficient, but limits the individual, causing him difficulty in expressing himself.

As a conscientiously hard working people, Minoru says the Japanese are technically good craftsmen and though they do excellent work, it often lacks feeling. As a counterpoint, he says that Americans have plenty to say and no difficulty in expressing themselves, but may not have the skill to match, which is the opinion many Japanese designers have of us.



Yonebayashai, Three Brooches



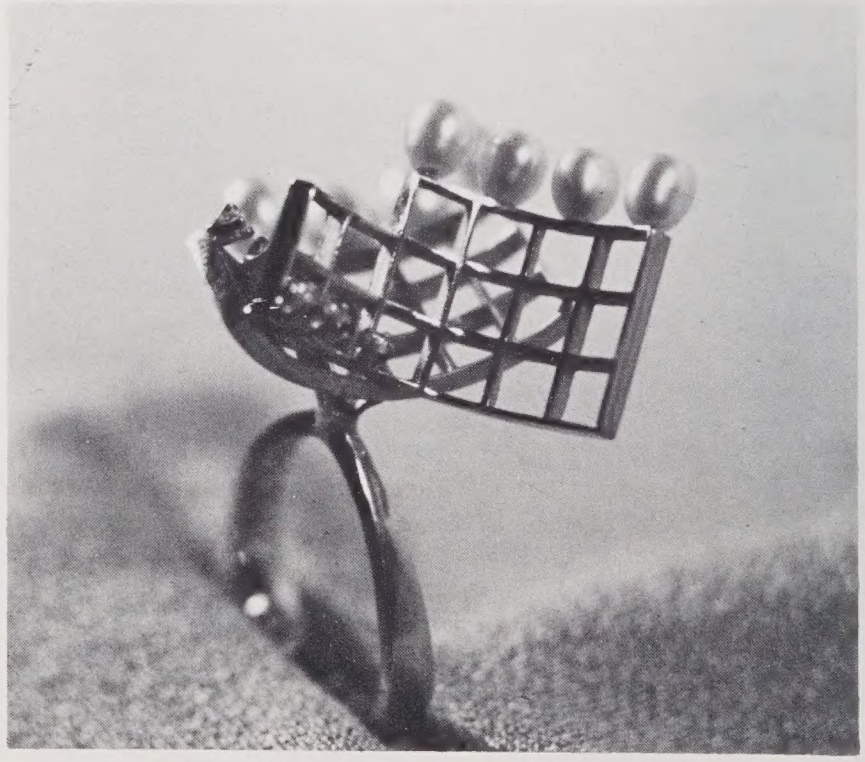
Suzuyo Nakamura, 2 Brooches

But I would like to inject that the image of the Japanese as the greatest knock-offs in the world is changing. Now that they have begun to master modern western techniques, and some of our design sense blended with their own, they are growing a new reputation as creative, innovative designers. In the past few years, for example, Japan has been a distinct leader in terms of number of awards taken in the "Diamonds International Awards" competition, with this tiny country taking as much as one third of the world total awards.

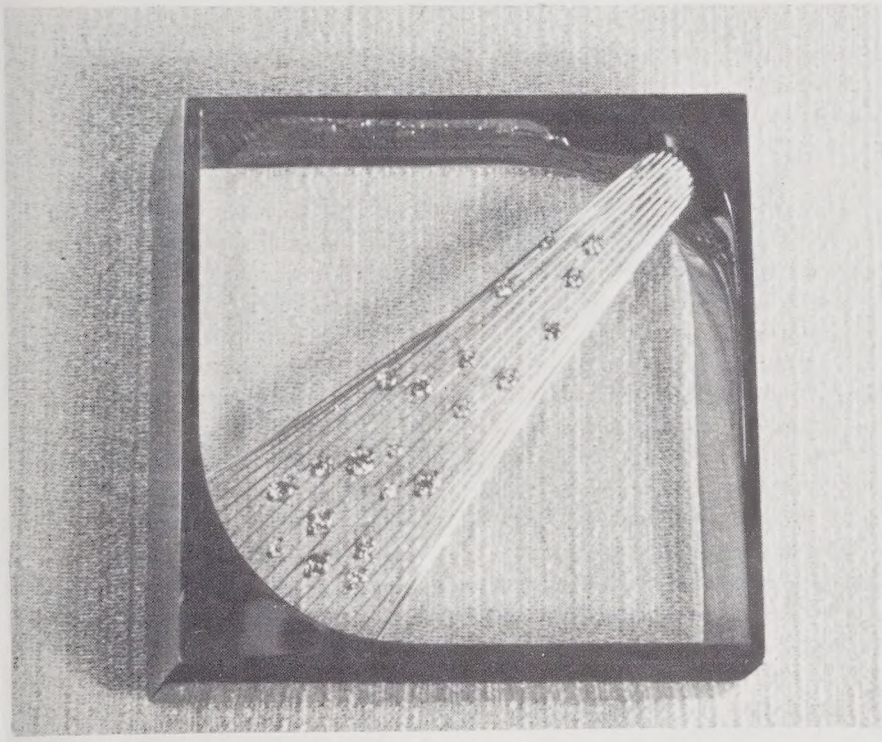
Minato Makamura, born 1947, was first introduced to metalsmithing by her mother, and later became one of Mr. Hishida's students at the Musoshino Art College.

Minato receives most of her inspiration from the world of Tokyo around her, but those aspects she most often concentrates on have little relation to traditional Japan. Her designs grow out of watching the steel structures of sky scrapers being built, or she thinks of the express-way, of movement, and changes them in her mind.

Minato prefers working in a hard-edge style, developing it into graceful forms - clean, modern, simple lines, omitting excessive detail, aiming for the highest perfection - pure curve, not a ripple. The only note of indigenous influence is from a fascination for KAWARA, a traditional Japanese roof tile.



Makamura, Ring



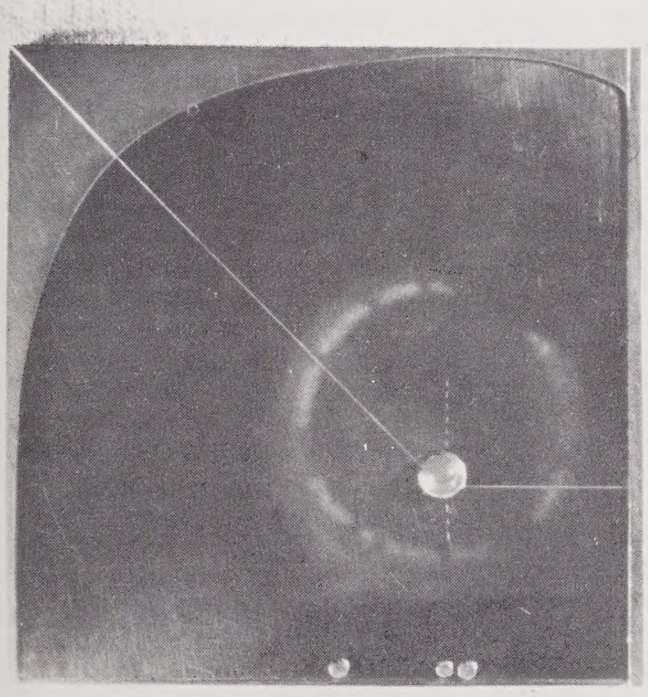
Shimada, Brooch

Norio Shimada was born 1950 and studied under Mr. Hishida. He spoke mainly of his love for precious metals as a versatile medium, bearing the spirit of a loving craftsman, speaking with a certain pleasured relish about even the most basic techniques of sawing, filing, soldering. He prefers to keep in close conversation with his work, making all his own parts. When I ventured to suggest he might possibly be expressing something architectural, he said he had no particular thing about "expressing" and continued to explain the interesting technical problem of designing with wires in tension. Like many of the Japanese designers, he is very concerned that his work be successful as jewelry, a concern for wearability. If it looks beautiful as an object in itself, but not when worn, then, he says, it is not successful jewelry.

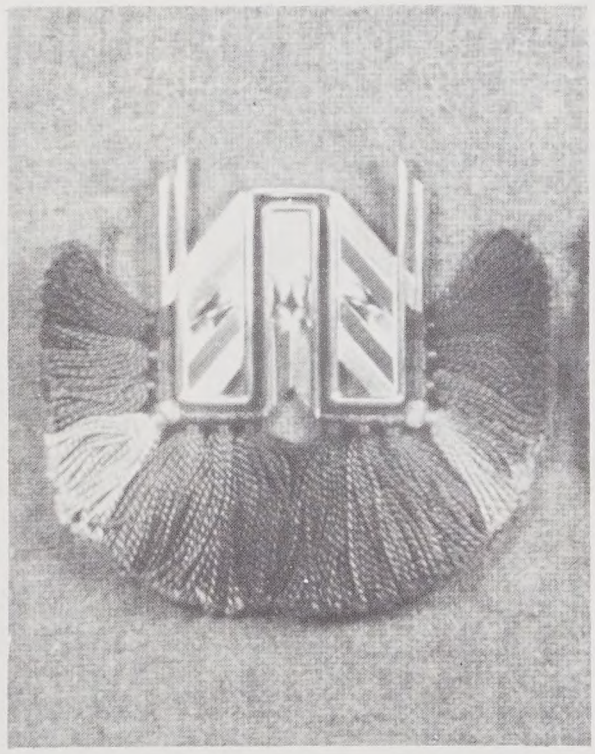
Kikujiro Fukashima is not your everyday, man-on-the-street Japanese. This intriguing character seems to bear a constant aura of dark melodrama - he is dark, wiry, and slightly wild-looking. He was born 1927, the son of a fisherman, and as a child was fond of chasing after insects. He says he translates his jewel insects in terms of European fables.

He considers this work as more of a hobby, his profession being free-lance photography. He showed me a portfolio including an expose of man's destruction of the environment, dead marine life and spoiled natural beauty, and another grisly chronicle of the ruining of people's minds, the result of chemical pollution of drinking water.

He had recently progressed to a new style which he referred to as "pretty;" something he himself could not wear. He said that silver in itself was not that attractive to him, nature and plants were, and that he was attracted to stones as natural objects. He prepares the stone first and then accommodates the metal to it. The flowers are burnt out, cast, real flowers - a manner of rendering natural, temporal objects permanent.

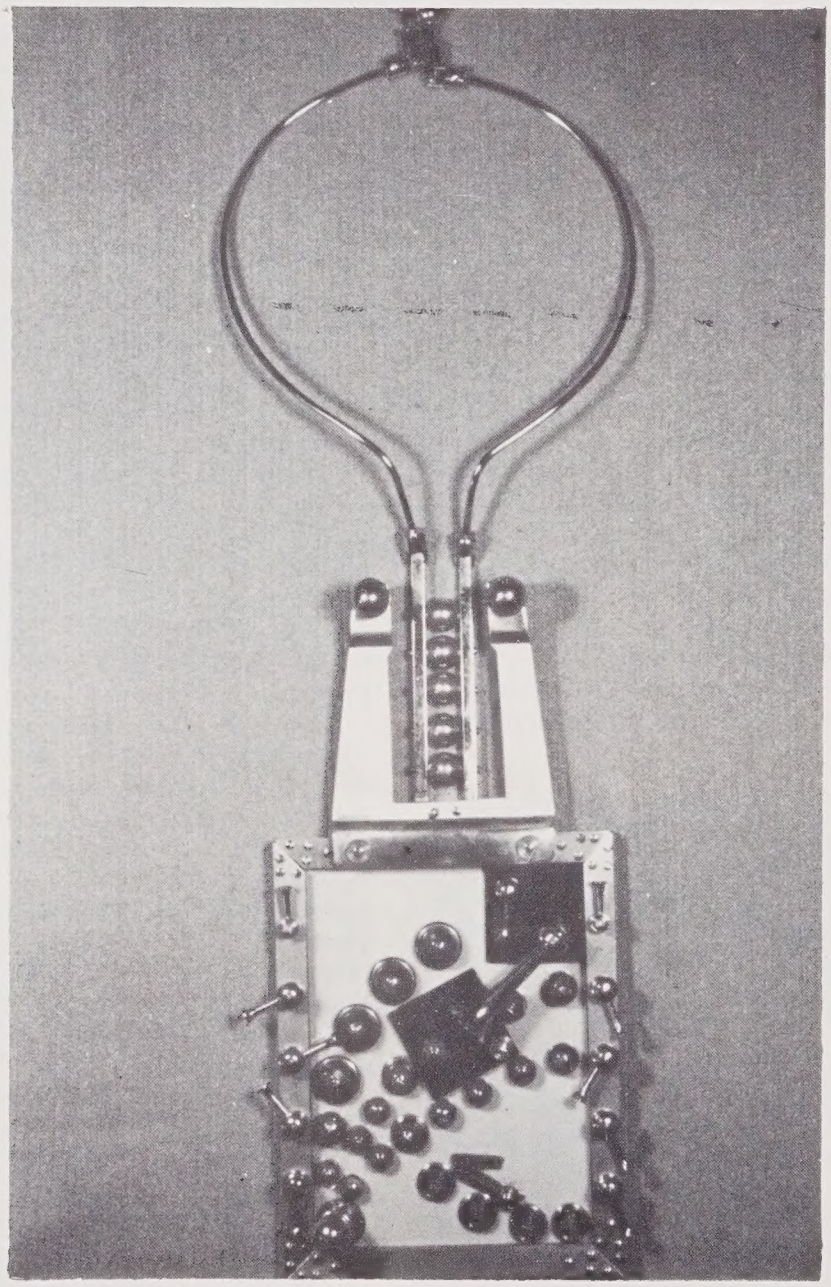


Kurokawa, Brooch



Fukashima, Brooches

Kyozuka, Neckpiece



By contrast, his daughter-in-law, Michiko Fukashima, is a bright and cheery young mother. Michiko was born 1945, and met her husband at the time she was applying to the University. He was accepted, she was not — and so she learned her techniques largely from him, a professional metal sculptor.

Rather than imposing strong changes on the sheet metal, wire and tubing, she prefers minimal change, considering it her intent to reveal the attraction of the material itself.

Etsuko Kanai, a woman in her 20's and the third of this trio meeting, swept in a little later, with dramatically painted eyes and black leather pants. She left even earlier than she arrived late, and so I lost the opportunity to learn more about her and her machine-age jewelry.

Hiroshi Kyozuka is about thirty years old, tried pre-med and law school before settling on the life of a starving artist. He is very dedicated to it as well and recently sold his dearly beloved car to pay for the materials of his showpiece in the International Jewelry Exhibition in Tokyo. He was fond of working on his car while he had it, and many of the mechanical devices and motifs in his work are derived from cars.

He is one of those Tokyo jewelers who looks to European designers as ideal references, holding a special regard for the work of Fritz Meyerhofer and Hermann Junger, whose work he sees as careful and precise, without being stiff or artificial.

The last of my Japanese jewelers is Okinari Kurokawa, born 1946 and a graduate of Mr. Hishida at the Musoshino Art University. He went on for further study in Pforzheim, Germany, under Professor Ulrich. With his flat, two-dimensional planes of largely undisturbed metal, and minimal geometric forms, his work bears the stamp of that school of design. There are a number of Japanese jewelers who studied in Europe, and in most cases their work bears a distinct resemblance to the work typical of that school, and less apparent, to Japanese feeling.

Oki thinks of his work as sculpture, chooses to avoid what he feels is the wrong kind of attention that diamonds or other materially valuable elements bring. It seems that he works with jewelry as a medium because he feels most comfortable with it's more intimate, controllable size and demand for perfection. He feels it's important to refuse to make jewelry that is out of relation to the body and the mind.

One of Oki's considerations is that jewelry should be active at all times, and never hidden away in a box - so for some pieces he prepares a wall mounting frame, which if I am not mistaken, is another mark of the Pforzheim school.

The jewelry of Japan today is without question born of an unmistakable western influence, due to the fact that as an art form, it was introduced from the west.

But what Japan has done to that form to make it so distinctively her own, is to add to it that wealth of symbolic, decorative and technical heritage she has so carefully developed and refined over the centuries.

It is important to remember the two indigenous artistic inheritances of Japan today — that of the Zen culture, with it's ultimate simplicity; and the highly refined, sophisticated, decorative style, as seen in her KATANA, brocades and lacquerware. This, coupled with the Japanese industrious nature and finely tuned native and imported techniques, paves the way for important new work today and to come.

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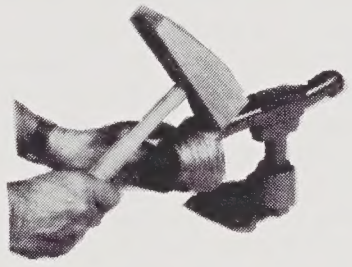

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ORGANIZATIONAL NEWS

PRESIDENT'S REPORT FEBRUARY, 1980

At its November 16 and 17 meeting, the Board of Trustees took a very positive step forward for the organization by hiring a Managing Editor to co-ordinate the Goldsmiths Journal. Sarah Bodine has been a crafts editor for Watson-Guptill Publications since 1973, has edited catalogs for the Guggenheim Museum and the Leonard Hutton Galleries and lives in New York City. We all feel confident in her ability to guide the Journal through the changes and growth planned ahead. She will be attending the Tucson meeting where we all will have a chance to meet her and where she will outline plans for the Journal. Welcome aboard, Sarah!

Mark and Lynda Baldridge will be helping Sarah in the change over, beginning with the April issue, and Mark will continue to assist her as Editor. I would like to take this opportunity to extend our deep appreciation to both Mark and Lynda for all their efforts in keeping us in touch with one another.

Underway at this time is the long delayed project of reprinting our technical papers. At this writing, they are at the typesetter's and we feel assured they will be available by conference time. All nine papers will be bound in one volume, soft cover but square backed. The SNAG hallmark stamp has been redesigned (just slightly) so that it will strike better and the graphic designer is now working with the company producing it so there is also movement on that front.

SNAG has applied to the N.E.A. for 2 grants this year. One is to help with the changes we wish to make with our Journal, the other is to help acquire some equipment and facilities to house our ever growing A-V collection along with some part time help to inventory the collection and complete descriptive materials to accompany borrowed slide sets.

Future conferences are already being planned — 1983, in Atlanta, Georgia, in conjunction with another major Goldsmith exhibition, and in 1982, in Harper's Ferry, West Virginia, along with ABANA, the Artist-Blacksmith Association of North America. A site for next year's conference has still to be determined, but is it not time to go somewhere north and central? Anyone wishing to give a year of his or her life to have us all descend upon his or her home town, please contact me BEFORE TUCSON, so that we can have that decision made and announced at that time.

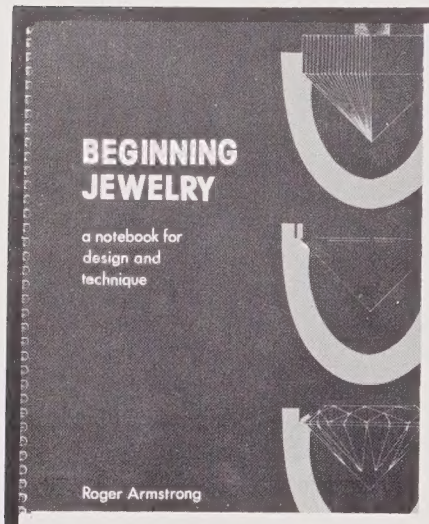
Presentations scheduled for the Tucson meeting are: Ando-CSUF Japanese Metal Techniques Workshop report — Al Ching; German/Swiss Goldsmiths—Their Work and Their Ways — Klaus Kallenberger; Interaction of Art and Technology — Gary Nemchock; Nickel Silver Perforation — Paulette Myers; Rediscovering Craft Aesthetics — Bruce Metcalf; and Small Scale Gold Refining — Roland Loewen.

There will again be a display by our book department, several commercial exhibitors, and a room with slide projector and carousels for impromptu slide presentations. PLEASE BRING SLIDES OF YOUR WORK, COLLECTIONS, TRAVELS, ETC!!

The desert just might cooperate and be blooming beautiful when we are there; and we WILL have the chance to get outside the city, see one of those ARIZONA sunsets and get stuck by a cactus.

Really looking forward to seeing you all again!

Mary Lee Hu
Art Department
Michigan State University
East Lansing, MI 48824



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MEMBERS NEWS

CARRIE ADELL had a one woman mini-show at Precious Objects Gallery in Los Gatos, CA, and her work was featured in "Jeweler of the Month" at Lasnier's Jewelry in San Francisco. She also participated in the San Francisco and Sausalito Art Festivals and was included in Who's Who in the Jewelry Industry.

PAMELA ALLMAN received the top award in Crafts at Disney World's Festival of Masters. She also received Best in Show at Ringling Museum Craft Festival and participated in the juried Florida Craftsmen exhibit at the Visual Arts Gallery, Miami.

JOE APODACA is on the faculty for the winter term at the Oregon School of Arts and Crafts.

MARK BALDRIDGE PATRICIA DAUNIS-DUNNING, ROBERT EBENDORF, ARLINE FISCH, NILDA GETTY, WILLIAM HARPER, JOHN HELLER' MARGARET LAWS, HAROLD O'CONNOR and MERRY RENK were the invited SNAG metalsmiths in Southern Massachusetts University's National Invitational Exhibition "Clay, Fiber, Metal" held in November.

KIM BASS exhibited in The Elements Gallery in NYC in their "Eat, Drink and Be Merry" show and Aaron Faber "Exotica."

ROBERT EBENDORF, PAT FLYNN, KIM BASS, and MARY ANN SCHERR will be participants in a Titanium Exhibition at Artwear in NYC in March.

HANNELORE GABRIEL gave a workshop and lecture on "Making a Living as a Production Craftsperson" at Ohio State University and the University of Michigan.

RANDALL GUNTHER exhibited in the Metal Art Show at Minds Eye Contemporary Crafts, Scottsdale, AZ.

ELLEN KAUFMAN won "Best in Show" at the Pink Palace Museum's "Mid South Crafts Fair" and an Award of Merit at the Arts, Crafts and Design Fair held in Little Rock, AK. She also won a purchase award from the Arkansas Art Center Foundation for a piece in the "National Toys Designed by Artists" show.

VAL LINK and SANDRA ZILKER will serve as jurors for the 1980 Houston Festival Craft Fair.

BRUCE METCALF is participating in the "Light Work" show at Sign of the Swan Gallery in PA.

GRETCHEN RABER and CAROL HSU are giving workshops for the West Virginia Department of Education in February and March.

AMI TAV is teaching at Parson's School of Design this semester and will be participating in the Baltimore Winter Fair.

MARK WILNER exhibited at the Loft in Los Angeles in December.

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100 Jahre Schmuch Design Schmuck — Ideen im Wandel eines Jahrhunderts, by Walter Lochmueller (100 Years of Jewelry Design, Jewelry Ideas Through the Changes of One Century 'in Germany'); publisher: Hans Schoener, Koenigsbach/Pforzheim, Germany; cost to SNAG members $80.00 plus $5 postage.

Goldschmiedekunst by Reinhold Reiling; works by 32 European goldsmiths; Publisher: Hans Schoener, Konigsbach/Pforzheim, Germany; cost to SNAG members $49.00 plus $5 postage.

Schmuch, als kuenstlerische Aussage unserer Zeit, Dr. Gerhard Bott Schoener; $72.30, $5 postage.

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